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Contents

THE COLLEGE REQUIREMENT FOR PROFICIENCY IN A FOREIGN LANGUAGE, CORNELL UNIVERSITY.....	593
THE PROBLEM OF THE FRENCH VERB SYSTEM, AT HOME AND ABROAD, <i>N. S. Bement</i>	604
SURVEY OF BOOK AND MUSIC PUBLISHING IN POST-WAR GERMANY, <i>Harry Bergholz</i>	616
NOTES ON BIBLIOGRAPHY OF THE ITALIAN NOVEL, <i>D. Vittorini</i>	626
FOREIGN LANGUAGES FOR THE NAVAL OFFICER, <i>C. P. Lemieux</i>	634
REALISM IN THE TEACHING OF FOREIGN CIVILIZATIONS, <i>Gilbert C. Kettelkamp</i>	640
MIGUEL DE UNAMUNO Y SUS CARTAS A "CLARÍN," <i>Emilio Clocchiatti</i>	646
NOTES AND NEWS.....	650
REVIEWS.....	652
BOOKS RECEIVED.....	661
INDEX.....	663

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The College Requirement for Proficiency in a Foreign Language

[The reports printed here represent the result of an investigation of the teaching program of the Division of Modern Languages at Cornell University, carried on as a routine undertaking by a subcommittee of the Committee on Educational Policy of the College of Arts and Sciences. This Subcommittee was appointed in May 1949, and consisted of Professors M. H. Abrams, Victor Lange, H. E. Shadick, and Dean Hulse, with Professor F. A. Long as Chairman. Upon Professor Long's taking a leave of absence for the full term, 1949, Professor H. B. Adelman was added to the Committee and Professor Abrams assumed the Chairmanship. Part I, pertaining to the language requirement, was submitted to the College of Arts and Sciences on March 3, 1950 and approved. Part II, dealing with the instructional system in modern foreign languages, was submitted to the College of Arts and Sciences on May 23, 1950 and approved. These reports are presented as being of interest to the modern language teaching field in general, from both a theoretical and a practical point of view.]

PART I

ACCORDING to the present regulation, all students in the Arts College are required to demonstrate competence in one foreign language either by passing a proficiency examination in a modern language, or else by completing Latin 110 or 112, or Greek 203. It is estimated that only about 20% of the students pass this requirement on the basis of training prior to entering Cornell; the remaining students pass only after taking from 6 to 15 hours of language courses at the college level.

Against our retention of this requirement, it has been urged that:

1. Enforced elementary preparation in foreign languages is the task of the lower schools, not the college. The time spent on such study under the present regulation can ill be spared from a curriculum which is already overburdened.

2. The level of proficiency now required is too low to insure mastery of a language or retention of the smattering which has been learned, and it is not feasible to set this requirement higher.

3. Many students have neither the aptitude nor inclination for language study, and waste most of the time spent in language courses. And since languages must be studied in small classes, this is an expensive form of waste.

In view of these objections, this Subcommittee, among its other duties, undertook to look into the advisability of eliminating the college requirement. In pursuing this investigation, the Subcommittee asked the chairman of each department to determine the consensus of his colleagues on the question: "If the college proficiency requirement were to be eliminated, would the department replace it by a language requirement for its own majors?" The results of this questionnaire are summarized in the following table.

Summary of Responses to Questionnaire on the Requirement in Foreign Languages

I. Departments which would require proficiency in foreign languages, if the present college requirement were to be eliminated:

<i>Department</i>	<i>% Majors (Class of '50)</i>	<i>Amount of languages to be required</i>
1. Astronomy	0.0	Reading ability in 2 languages
2. Chemistry	9.9	German 101, or 2 units at entrance
3. Chinese Studies	0.3	18 hours of Chinese
4. Classics	1.0	Greek or Latin, plus modern language
5. English	9.9	Proficiency in 1 language
6. Geology	1.7	Proficiency in 1 language
7. German Literature	0.2	9-12 hours in college German
8. Mathematics	3.8	Proficiency in 1 language
9. Music	0.5	Proficiency in 1 language
10. Philosophy	1.2	Proficiency in 1 language
11. Physics	4.7	Reading knowledge in 1 language
12. Romance Literatures	0.5	12 hours in 1 romance language
13. Russian Literature	0.0	Not stated
14. Sociology and Anthropology	3.6	Proficiency in 1 language
15. Speech and Drama	1.2	18 hours in 1 language
16. Zoology	14.7	Reading knowledge of 1 language
Total % Majors		53.2

II. Departments which would require no language proficiency:

<i>Department</i>	<i>% Majors</i>
1. Economics	18.8
2. Fine Arts	1.2
3. Government	12.3
4. History	6.1
5. Psychology	6.8
<hr/>	
Total % Majors	45.2

As the outcome of its investigations, the Subcommittee unanimously recommends that *the present college-wide proficiency requirement be retained*, for these reasons:

1. Knowledge of at least one foreign language is indispensable to every educated man, and it is the aim of the Arts College to insure that all its graduates have at least a minimal general education. Apart from its utility as a tool in many fields of research, proficiency in a language, whatever the inherent aptitude or desire of the individual student, is in itself no less a cultural necessity than the other college-wide requirements in literature, history, and science. There is no question that this function ought ideally to be fulfilled by the lower schools; but since our tests show that many schools fail to meet their responsibility, that responsibility devolves inescapably upon the college. The critical situation of the world today makes this a particularly inopportune time to waive the requirement for a tool

so essential for strengthening international bonds and understanding. Such an action would surely be widely interpreted as a lowering of standards at Cornell, and it would doubtless be reflected in a still greater slackening of emphasis on language training in the lower schools.

2. Sixteen departments out of twenty-one, including representatives of all fields of study, have indicated their intention of instituting a departmental language requirement if the college requirement were to be eliminated. Since these departments comprehend among their majors the greater part of the total student body, and since a number of students outside these departments would doubtless pursue the study of language on their own initiative, the budgetary saving to be effected by eliminating the proficiency requirement would not be large. It should be added that of the five departments who would not insist on a language for their majors, Government and Psychology volunteered the information that they are strongly opposed to the cancellation of the college requirement. In fact, the department of Government would not in this eventuality set up its own requirement, they informed us, "for the sole reason that such a departmental requirement would be unworkable unless all departments required it."

3. To substitute a diversity of departmental demands for the uniform college requirement would make for disorder, and multiply the difficulties of organizing and conducting language instruction on the elementary level.

4. Failing the compulsion of a college requirement, many students would doubtless choose the easier path of omitting to build up their language proficiency until, possibly late in their careers, they find they wish to take a major which requires such competence. The only alternatives then open are both bad: either to spend 6 to 12 hours on elementary languages at a time one should be free for advanced work, or else to go into a different major for the wrong reason. Furthermore, to cancel the general language requirement for undergraduates would inevitably have the consequence that the level of language competence among our students who enter the graduate schools would be even lower than it is now.

Several departments voiced the opinion that the present requirement in foreign languages ought to be raised rather than lowered. We are in complete sympathy with such an aim, but do not think that to require further college study in language of all students would be feasible at present. It should be impressed upon all departments, however, that they are at liberty to set any language requirements for their own majors that they wish. Furthermore, considerable benefit might be expected if the advisers within a department were to be reminded to urge upon their students the desirability of pursuing the study of at least one language to the point at which they have mastered it, whether for purposes of literary study or research. At present, the possibility of advanced work in a foreign language is often overlooked through inadvertence.

PART II

This report concerns the aims, methods, and achievements of the experimental program for intensive instruction in modern foreign languages which was set up in October, 1946, with the aid of a grant from the Rockefeller Foundation.

In the course of our investigation we held frequent consultations with members of the staff in the departments of language and of literatures, both individually and in general meetings; we visited language classes in French and German, under various instructors and at all levels of instruction; we looked into the organization and methods of elementary language courses in other colleges; and we held informal discussions with members of diverse Cornell departments outside the field of language and literature.

I. The Nature of the Language Program

The rationale and methods of the Cornell language program are adequately summarized on pages 27-29 of the article published by Professor Frederick Agard.* It will be noted that these are the distinctively innovative features of the Cornell system, as against the traditional methods in force at almost all other American colleges: (1) there is a separation in organization and personnel between the single Division charged with elementary and intermediate instruction in all modern foreign languages, and the several Departments responsible for instruction in foreign literatures. (2) The sole mode of instruction for all who study elementary modern languages at Cornell (a group comprising almost 80% of all students enrolled in the College) is an intensive course, meeting eight hours a week and counting for six credit-hours a term, in which the basic reliance is much more upon oral drill than upon translation from printed texts. Two hours a week are devoted to instruction in grammar and syntax, under the supervision of a linguistic expert; the remaining six hours are spent in small drill sections under native instructors, whose speech serves as a model for imitation by the students. During the coming year the plan is to experiment with the use of recording and play-back equipment as a replacement for the instructor, in the more routine parts of the language drills. (3) Reading materials are introduced into the drill sections only after the student has acquired a modicum of skill at conversing in a language—at the end of five weeks in French, and at the end of nine weeks in other courses. From that time on, from three to four hours a week are devoted to reading, and the rest of the time to continued drill by the oral-aural method.

II. Evaluation of Results

Many of the judgments, favorable or unfavorable, which are passed upon the Cornell language program, when investigated, turn out to be

* *Hispania*, February, 1949.

based on a limited knowledge of its actual procedures, and on an inadequate and impressionistic sampling of its success with individual students. It is very difficult to obtain reliable and objective data on which to measure the results of this course, as against the results achieved by other colleges using more conventional modes of instruction. The following opinions must be considered as tentative, pending the availability of comparative tests on a national scale:

A. *Oral-aural facility.* There can be little doubt that Cornell students have a much greater skill at conversing in a foreign language, and (even more decidedly) at following a discourse conducted in a foreign language, than students who have taken an equivalent number of credit-hours under the traditional system. The committee were impressed, in their visits to the drill sessions, at the early stage in which students achieved a degree of accuracy and fluency in speaking, and of ease in comprehending the spoken word. Instructors lecturing in a foreign language in advanced literature courses testify to the ease with which students who come to them from the modern language program are able to follow their lectures.

B. *Written Composition.* No special effort is made to train students in written composition, and insofar as this skill is a desirable one, this neglect is a weakness in the present program. No single course can give equal attention to all aspects of linguistic facility, and the modern language staff has deliberately chosen to scant this one for the sake of others it considers more important in the early stages of learning.

C. *Reading ability.* It is almost the unanimous opinion of the Cornell faculty that the inculcation of the ability to read foreign texts with speed and accuracy is the prime desideratum in our elementary language instruction. All departments, whatever their province—whether they emphasize the importance of language as a tool for interpreting scientific and expository texts, or as a vehicle valuable in itself because it embodies literary and cultural values—agree that the ability to comprehend the printed text should come first, and that the ability to use and understand the spoken word is a valuable but secondary accomplishment. The prevailing opinion that in the present program conversational skills are made primary, and developed at too great an expense of the ability to read, is at the root of many of the current objections to the Morrill Hall curriculum.

Of the pervasiveness and cogency of the argument that for a liberal arts student, reading should come first, the supervisors of the Modern Language Division are well aware. Accordingly they have from year to year devoted a greater proportion of the time and effort of the elementary courses to teaching students how to read. They are convinced, however, that oral-aural skills are only artificially separable from reading skills, and that it is a mistake to believe that time devoted to teaching students to converse is necessarily at the expense of developing their ability to read. Their theory

is that all these language skills are inter-related modes of behavior; that the patterns of habits developed in oral discourse carry over to effect greater facility in interpreting and appreciating the printed page; and that to put the major, if not exclusive, emphasis on translating a printed text is not the most effective way to teach students how to read, and how to appreciate and evaluate what they read.

The best available test of this theory is in its results. Here are the present evidences of the success of the Cornell program in developing the ability to read:

1. The quantity, difficulty, and literary value of the texts now read in our first-year courses in French and German are approximately equivalent to those covered in the first twelve hours of instruction at such representative institutions as Columbia, Illinois, Princeton, and U.C.L.A. (Harvard, which devotes its elementary courses almost exclusively to reading, and Yale, in an intensive second-year course emphasizing the study of literature, assign a larger body of reading material, but these colleges are exceptional). This surprising achievement of the Cornell program, despite the number of hours devoted to oral work, is apparently the result of the great efficiency and economy with which the time spent in the drill sessions is budgeted.
2. The Proficiency Examination at Cornell includes the College Entrance Examination Board tests in reading ability. Professor Cowan was able to obtain data by which to compare the scores in this test of students completing a one-year (12 hour) sequence in French at Cornell with those of students at Harvard and Radcliffe who took two years of French under the traditional system. (See the Agard article, p. 30.) Both the distribution and mean of the scores at the two institutions were almost exactly equivalent. This one admittedly inadequate test is at least an encouraging indication that Cornell is able to achieve a normal level of proficiency in reading, despite its unusual emphasis on conversational techniques.

We need more such objective measures of comparative success among different colleges, but these are very difficult to obtain, because of the diversity of the tests which are administered at different places, the difficulty in controlling such variables as the amount of pre-college preparation by students taking the tests, and (not least) the delicate problem of getting various institutions to submit to a public comparison of their pedagogic success. The supervisors of the Cornell program, however, are continuing their efforts to establish standard tests which will yield comparative data and eventually, it is hoped, result in the establishment of national norms of college proficiency in foreign languages. It is expected that from year to year more information will become available concerning how well Cornell measures up to outside achievements in teaching language skills.

3. It is the general impression of the departments of foreign literature that students coming to them from the new program are reasonably equivalent in reading ability to students at an equal stage of preparation under the old dispensation.

D. *Literary and cultural appreciation.* It is reasonable to fear, as many members of our faculty do, that in the present emphasis on the teaching of language primarily as a skill there will be a neglect of the literary and aesthetic values of the documents studied, and a neglect also of the opportunity to use these documents as an introduction to ways of living, thinking, and feeling different from our own.

On the other hand, certain aspects of this program serve to give greater emphasis to literary and cultural values than is often apparent to spectators from without:

1. The intimacy achieved by small groups of students with foreign-born instructors using their native language, itself serves to widen the students' horizon. Moreover, it was apparent during our visits to the drill sections that the instructors take good advantage of opportunities to comment on the works of literature as such, and to make excursions into relevant differences between the American and foreign milieus, mores, and attitudes. The presence on the campus of these instructors has also instilled greater vitality in our foreign-language clubs. Care must be taken that some of these advantages are not lost when the place of these instructors is partly taken over by machines.
2. There is an important cultural value in learning to understand, and particularly, in learning to use a second language. The student has it driven home that there exist a plurality of languages and therefore, a plurality of ways of grasping and manipulating the world without; retrospective light is thrown upon the nature of his own language; and he is discouraged from mistaking the parochial confines of this language for the limits of the universe.
3. It is plausibly argued by the modern language staff that literary appreciation depends to a considerable degree on the development of implicit norms of regular usage, against which to sense those subtle conformities and deviations by any one writer which constitute his "style"; and that these norms are developed most effectively when a student is forced to speak as well as understand that language himself.

III. *Difficulties and Possible Changes in Organization of the Program*

Various problems, of concern to the College of Arts and Sciences, are raised by the particular organization of the Modern Language Division:

A. *The double-credit course.* The present system, requiring registration in foreign languages in blocks of six credit-hours per term, is a source of inconvenience to both students and advisers. Suggestions to substitute a three-hour system, however, were firmly rejected by the Modern Language Division. They deem eight instructional hours a week to be the indispensable minimum for the proper operation of their intensive program; and to give three hours of credit for these eight hours of class work would lower both the morale and motivation of the students. Some members of this Subcommittee are of the opinion that five credit-hours should be awarded for

the eight instructional hours in language; this would be equivalent to the credit awarded in certain advanced courses in science which combine lectures and laboratory sessions.

B. *The separation in instruction between foreign languages and literatures.* The health of a liberal arts college demands that a sizable fraction of the students go on in advanced courses to study the great foreign literatures and cultures in their original language. Unfortunately, there has been a considerable falling off in recent years both in students majoring in a foreign literature and in students taking courses beyond the level of required proficiency. It is possible that the sharp separation in organization, staff, and methods between the Division of Modern Languages and the several Departments of Literature encourages this decline, and strengthens the tendency of students to regard the elementary language courses, culminating in a required proficiency examination, as terminal rather than introductory. For example, under the older unified arrangement one strong motive for pursuing the study of a foreign literature was the desire of students to continue working with instructors they had learned to know and admire in the introductory courses, and this bridge between language and literature has now been lost. Also, the new possibility of a major in the linguistics rather than the literature of a foreign tongue may drain off some students who would otherwise continue their literary studies.

On the other side, there is strong reason to doubt whether much of this decline can reasonably be laid to the present segregation of departments. The phenomenon is country-wide, and seems mainly attributable to the *Zeitgeist*, and to the pull on students of various fields of study which are either new, or more attractive than they were in the past. The post-war proportion of vocational-minded veterans may also have temporarily depressed the enrollment in advanced courses. This year, for example, the decrease in the ratio of veterans was accompanied by a substantial increase in the students registering for courses in both French and German literature.

Whatever the cause of the present decline, the staff of both Language and Literature Divisions are mutually concerned to increase the number of students who study foreign literatures. To this end it was decided, in a number of joint meetings between these staffs and the Subcommittee on Language, to take the following steps:

1. Students at the end of their basic course are now given mimeographed descriptions of the advanced courses for which they are eligible. This kind of informative activity can perhaps be extended; it ought to be kept before the students that what we call "proficiency" in a foreign language is properly an inaugurative rather than a terminal achievement, and that the degree of skill gained in their elementary study will be lost unless it is developed further.
2. The "Language 201" courses—the normal stage beyond the level of proficiency—will be reorganized through informal consultations between the

departments of language and literature, in the attempt to make them as attractive and exciting as possible in instructors, subject-matter, and instructional techniques. It is possible that one or more courses at a still higher level may also be revised, in order to increase their appeal to students. An intermediate course in scientific German is also under discussion. The possibility of introducing guest lecturers from the literature departments at some stage in the elementary (101) language courses was discarded as unsatisfactory by all concerned.

3. Extra-curricular activities encouraging the use, understanding, and appreciation of foreign languages will be strengthened. The activities of the existing foreign-language clubs will be extended and given greater publicity. More foreign-language motion pictures will be shown; and if possible, musical and other entertainments in diverse languages will be organized.

But a major share of the responsibility for encouraging the advanced study of languages lies with the faculty at large. In the course of our investigations, several departments suggested that the present college requirement for proficiency in a foreign language be raised. It should be impressed upon all departments by the Educational Policy Committee that they are at liberty to set the language requirements for their own majors at any level they choose. Furthermore, any department concerned with this problem might well remind its advisers to hold before their students the desirability of pursuing the study of a language to the point of mastery, whether for literary study or research. At present the possibility of advanced work in languages is often overlooked through mere inadvertence. The extent to which such studies become a matter of course depends on the prevailing climate of opinion at Cornell, and the establishment of a proper intellectual milieu is the common responsibility of the entire faculty.

IV. Comparative Cost of the Language Program

Because of the rise in the general salary scale, and the intrusion of such factors as the changes in teaching load and the addition of new courses to the language and literature curricula, it is not feasible to make a precise comparison between the cost of the present program and the cost of instruction in foreign languages at the introductory level under the old system at Cornell. A very rough comparison, however, between the cost of instruction for classics and modern foreign languages in the fall term of 1940 and that in the fall term of 1948 indicates that the expense of the prevailing program is not excessive.

For each of these terms, the total cost of instruction in language and literature was divided by the total hours of instruction (i.e., for any given course, the number of students in attendance times the number of credit hours allotted). In 1940, the cost per student hour was \$7.86 and in 1948, \$13.30. (Since it was not feasible to make allowance for such new courses as those offered in the Division of Literature by members of the various litera-

ture departments, the latter figure gives an unjustly exaggerated estimate of the present cost per student hour of instruction in elementary languages.) If an adjustment of fifty per cent is now made for the estimated average rise in the salaries of the teaching staff, it appears that if the present group in languages and literatures were being paid at the 1940 salary scale, the hourly cost of instruction would be \$8.87, as against the figure, ten years ago, of \$7.86. Economies planned for next year, through the partial replacement of drill supervisors by phonographic equipment, are expected to lower by one-quarter the total salaries now paid to instructors in foreign languages. This saving ought to reduce the cost of the language program, per student hour, to a figure approximating that before the present experiment was begun.

V. Summary and Recommendations

It is the unanimous judgment of this committee that the experimental program for intensive instruction in modern languages has achieved very creditable results for the short period of its operation, and that it is well on the way toward justifying its technical innovations. It has greatly extended the capacity of students to converse in a foreign language, and appears to be achieving increasingly satisfactory results in developing their ability to read. The cost of the new program, by the best estimate now possible, is not sufficiently larger than that of the old to weigh greatly in the balance. The nature and boldness of the experiment has drawn national attention to Cornell, and already seems mainly responsible for altering methods of instruction in a number of colleges, including some which are leaders in higher education.* On the whole, students in the program seem impressed and pleased with their instruction. To cancel this experiment and return to the pedagogic ways of the past would be to destroy a great local source of energy and enthusiasm, released by the excitement of a pioneering effort in which its proponents whole-heartedly believe.

Most promising is the open-mindedness and empirical-mindedness of the supervisory staff. They are to an extraordinary degree self-critical, and persistently concerned with detecting, measuring, and eliminating the weaknesses in their instructional methods. (The orientation course for instructors, in which each novice studies a language hitherto unknown to him by those same techniques he will himself go on to employ as a teacher, is a case in point.) They have also been notably ready to alter their methods and curriculum in accordance with suggestions made by outside observers; one important instance is the increasing attention to instruction in reading.

Such a combination of conviction concerning principles and flexibility concerning the details of practice is particularly important, as a guard

* For example, Harvard has just adopted a new language program which contains several features deriving from a study made of the system at Cornell.

against certain dangers to which, by the nature of its organization, the Cornell program is susceptible. There must, for example, be a continued effort on the part of the Language Division to satisfy its obligations to the other departments of the college by achieving the maximum of reading facility compatible with an oral-aural basis of instruction. The separation of the Language Division from the Departments of Literature can degenerate into a sterile emphasis on technical linguistic matters, unless the present cordiality between the instructional staffs of these divisions is maintained, and their collaboration in planning courses of common interest is extended. The fact is, after all, that the major interests of these departments coincide. Thus, if the present tendency of students to terminate the study of foreign literature at the proficiency level is not checked and reversed, it will eventually eliminate one of the principal justifications of the prescribed study of elementary languages, and reduce the modern language curriculum to a vestigial organ in the educational system. It must be emphasized, however, that a radical reform is not to be expected until the faculty at large convince their students that the study of foreign literatures is an important element in a liberal education.

Finally, the committee suggests that it will be advisable in the future—perhaps three or five years from now—to evaluate once again the nature and results of a program which is at once an interesting pedagogic experiment and peculiarly the concern of the college as a whole.

The Problem of the French Verb System, at Home and Abroad

THE problem is now more than four centuries old, for it dates back to the first French grammars published in France, but its present disunity is comparatively young. This disunity derives from the variability of background or initial knowledge and experience possessed by the student, which reaches its greatest extremes when the case of the native student is compared with that of the foreign student who is undertaking the study of a language other than his own. For both categories of students, grammarians have always sought to present French verb forms in the guise of a coherent and cohesive "system" which would facilitate comprehension and acquisition. Quite logically, they were destined eventually to settle, in our times, upon two principal systems, differing according to the background of the student.

What lies behind these two systems, historically speaking, is not wholly without interest. Neither is the question as to whether each of them, in our times, has attained the form most efficient for its particular purpose. Discussion and historical evolution are presented below, under headings corresponding to the two categories of students for whom the two systems here considered have been devised.

FOR THE NATIVE STUDENT

Jacques Dubois, in one of the first French grammars published in France, a work of 159 quarto pages printed in Paris in 1531 by Robert Estienne, adopted, as he tells us, the practice of Aelius Donatus, dividing the verbs into four conjugations according to the infinitive ending: **er**, **oir**, **rè**, **ir**. Nine years later, Robert Estienne, printing this time his own little four-page pamphlet entitled *De Gallica verborum declinatione*, adopted the same practice: **er** (aimer), **oir** (recevoir), **re** (lire), **ir** (dormir). Ten years after this, in 1550, Louis Meigret's *Le trellé de la Grammere francoeze* was printed in Paris by Wechel. Meigret's work adhered to the same system, theoretically, although it is somewhat different orthographically, and fundamentally different in its choice of illustrative examples: **er** (eymer, fraper, doner), **oer** (voer, pouvoer), **re** (dire, fére, battre, conoetre), **ir** (fuir, jouer, gaodir).

The public, Estienne tells us, complained of Meigret's reformed spelling and so, in 1558, in his own *Traicte de la Gramaire Francoise*,¹ Estienne corrected it, with a slight shift in the choice of illustrative examples: **er** (aimer),

¹ Completed 1558, dated M.D. LXIX. First printed in French, 1557; reprinted in Latin, 1558; reprinted in both languages, 1569, under the title shown.

oir (voir, pouvoir), **re** (cognoistre), **ir** (iouir, gaudir). Looking back, we note that in the eighteen years since his first attempt, Estienne has shifted, in his own illustrative models, from *recevoir* to *voir*, *pouvoir*, from *lire* to *cognoistre*, and from *dormir* to *iouir*.

In that same year, 1558, Jean Garnier, in his *Institutio gallicae linguae* published in Geneva, distinguished three "regular" conjugations, plus a fourth conjugation for all verbs which could not be placed in the first three. His three "regular" conjugations take into consideration not only the infinitive ending but that of the past participle: **é**, **er** (aimer, enseigner, chanter); **i**, **ir** (dormir, ouir, souffrir); **u**, **re** (croire, vaincre). This broadening of the basis of distinction reflects an attempt to advance the subject which, as we shall note below, may also tend in the opposite direction, toward reduction of the basis of distinction to a single, thematic vowel. Other attempts to advance the subject were more successful (from the modern point of view achieved much later), at least in certain details. Jean Pillot, for example, three years later, in 1561, in the second edition of his *Gallicae linguae institutio* first published eleven years previously by Groulleau of Paris, distinguished four conjugations: **er** (aimer); **ir** or **yr** (blanchir, ouyr, tenir); **oire** (croire, boire, savoir, concevoir); **re** preceded by a consonant (craindre, mettre, rompre). On the examples in the third group Pillot makes no comment, and the fact is eloquent, but he divides the second group into those which retain **i** in the preterit (ouyr) and those *quae in praeteritis paradigma non mutant* (tenir, mourir, courir), and, finally, he distinguishes a group of verbs which insert **ss** (blanchir).

At about this same time (1562), after having published three Latin grammars during the years 1559-1560, Pierre de La Ramée had his unsigned *Gramere* published in Paris by Wechel, with reformed orthography. In this work two conjugations are recognized, and distinguished «par le letre' figuratives de' rafines E, I», that is: **e** (eimer), **i** (batir). Under the first division La Ramée is forced to list five pages of *anomaus*, and under the second division, at the end of a similar and equally long list, he concludes that the remainder «e' fort inserteine e fe' son preterit en u.» As will be noted later, La Ramée's method of division is close to being ultra-modern. He was merely the first to find himself with so many *anomaus* on his hands.

Ten years later, in his *Grammaire* printed by Wechel in 1572, La Ramée accepts Meigret's division into four conjugations, using the same examples with the exception of the fourth one, and a mixture of Meigret's and Estienne's orthography: **aimer**, **voer**, **cognoistre**, **bastir**. But he notes that the second conjugation *est presque en chacun verbe irreguliere*, and, some twenty-three pages farther along (page 109), he again brings up the point and condemns both the second and the third conjugations:

Mon maistre, ie vous prie quil vous souviennne des escolles brutines, quand vous baillastes a vingt de vos plus excellens disciples vingt des plus excellentes

oraisons de Ciceron pour faire la recherche & la preuve des nombres de l'oraison: & quainsi maintenant vous departiez ung entier dictionnaire des verbes Francoys a vos disciples pour renger une telle confusion, qui est en ces deulx coniugaisons.

La Ramée was murdered (no, not by his students) in the year in which this grammar was published, so we have no further proof that he intended to carry out such a project, although the passage leaves little room for doubt.

For nearly a century after Robert Estienne's pamphlet devoted exclusively to it, the problem of the French verb system remained almost no nearer to a solution of its own. Certain types of works, such as Gabriel Meurier's *Conjugaisons, regles et instructions* printed by Jan van Vraesberghe in Antwerp in 1558, for foreigners «*p̃ potere piu agiatamēte & al suo cōmodo, trattar i loro negotij*», ignore the problem, giving merely the forms of the most commonly used verbs, without methodical grouping. Others in this same category, such as the Madio-Lentulus French-Italian-German grammar printed in 1590 at Frankfort by Wechel (*apud Ioannem Wechelum*, not Chrestien as above), offer no comment, but merely four paradigms: **aimer**, **tenir**, **lire**, **ouïr**, following the Latin order, that is, translating in turn *amo*, *teneo*, *lego*, *audio*.

Without considering individually any more of the many grammars which appeared before 1600, let us note what combined pattern is presented by the best or best-known ones among them. This combined pattern shows: (1) first conjugation: **er**; (2) second conjugation: **ir** or **oir**, in either case placing the other one in the fourth if a fourth conjugation is recognized; (3) third conjugation: **re**. Among the models, the verb *aimer* is common to all lists illustrating **er** verbs. Verbs with infinitives in **ir** are illustrated by *bannir*, *bastir*, *blanchir*, *convertir*, *courir*, *dormir*, *fuir*, *jouir*, *ouïr*, *souffrir*, *tenir*, *venir*, and others, all of which have an **i** in their original preterit forms in Classical Latin, Vulgar Latin, or Old French. Similarly, all examples of **re** verbs have one thing in common. All of them, including *savoir* and *concevoir* given by Jean Pillot, belonged originally to the Latin third conjugation: *ad-tangere*, *ad-vincere*, *battuere*, *bibere*, *cognoscere*, *concupere*, *credere*, *crem+tremere*, *dicere*, *facere*, *legere*, *mittere*, *mordere*, *prehendere*, *reddere*, *rumpere*, *sapere*, *torquere*, *vincere*, etc. Of the examples illustrating **oir** verbs, all have past participles in **u**, and all except *voir* have preterits in **us**. Since this does not distinguish them from **re** verbs, their only distinctive feature is their infinitive ending, but this fourth class, with infinitive in **oir**, was yet to be recognized in conjunction with three other classes of *regular* verbs.

It may be noted in passing that the contemporary Latin grammars commonly gave as paradigms *amo*, *doceo*, *lego*, *audio*, whereas French happens to possess no verb directly derived from *docere* or *docui* (*endoctriner* derives from *doctrina*), hence the use of *teneo* in the Madio-Lentulus grammar.

It may also be noted that the illustrative verbs used by the chief French

grammarians of the sixteenth century do happen to fall into four distinct groups, as follows:

1. Verbs deriving from Latin verbs having preterit forms in *-avi*. For example: *amavi, aimer*.
2. Verbs deriving from Latin, Vulgar Latin, or Old French verbs having preterit forms either in long *-i* or in long *-i* preceded by long *i* or long *e*. For example: *basti, bastir; converti, convertir; dormivi, dormir; veni, venir*.
3. Verbs deriving from Latin verbs of the third conjugation. For example: *rumpere, rompre*.
4. Verbs distinguished from those of the second group by an *o* preceding the infinitive ending *ir*. For example, compare:

2. <i>convertere</i>	<i>converti</i>	<i>convertis</i>	<i>converti</i>	<i>convertir</i>
3. <i>rumpere</i>	<i>rupi</i>	<i>rompis</i>	<i>rompu</i>	<i>rompre</i>
4. <i>sapere</i>	<i>sapivi</i>	<i>sus</i>	<i>su</i>	<i>savoir</i>

However, even supposing that some such set of facts had been discerned (and distinctions similar to the one made for the fourth group will be noted in the Academy's first grammar), it would probably have served no purpose. What was being sought was a working "system" involving less erudition and more simplicity, and this is still true today, think what you will of the authors of recent textbooks written for the native student.

By 1632 the first simple working system had been found, and here is what was said of those which had preceded it, by Antoine Oudin in his *Grammaire françoise rapportée au langage du temps*, the first edition of which was printed in Paris in that year:

Il n'ay point veu de Grammaire où ie n'aye rencontré quelque defect touchant l'arrangement des verbes: en l'une i'ay trouvé des anomaux placez au lieu des reguliers, en l'autre des terminaisons confonduës, & où l'ordre (à mon advis) a esté le mieux observé, i'ay remarqué encore les auxiliaires parmy les irreguliers, ce qui m'a semblé mal à propos, estant fort necessaire de les estendre devant les autres, comme ceux qui servent à toutes les coniugaisons. (2^e édition, Paris, A. de Somma-ville, 1640; p. 144)

After which, Oudin distinguishes four conjugations: **er** (aimer), **ir** (finir), **oir** (devoir), **re** (rendre).

This comparatively simple and satisfactory solution did not prove to be satisfactory to all whom it might concern. In 1706, for example (after a first edition in 1676), no less a scholar than Regnier Desmarais, *secrétaire perpetuel de l'Académie Françoise* (for some forty years), in his *Traité de la Grammaire Françoise*, which may be considered the Academy's grammar although the project was left to the secretary to carry out, divided French verbs into the following groups: **er** (aimer, parler); **ir** (courir, agir); **oir** (voir, avoir); **re**.

Desmarais subdivides the **re** group into several classes: **ire** (dire, lire);

aire (faire, plaire); **oire** (croire, boire); **uire** (conduire, luire); **orre** (clorre); **ure** (conclure); **ourre** (courre); **dre** (vendre, prendre, craindre, peindre, perdre, fondre, tondre, joindre, tordre, mordre, coudre, resoudre); **tre** (battre, mettre, estre, naistre, paroistre); **vre** (suivre, vivre).

In a summary, Desmarais notes that verbs with infinitives in **r** comprise three distinct classes (**er**, **ir**, **oir**), that those with infinitives in **re** preceded by a vowel or a diphthong comprise seven classes, and that those with infinitives in **re** preceded by a consonant in the same syllable comprise as many as fourteen classes, all of which, he also notes, results in a grand total of twenty-four classes of verbs, considered on the basis of their infinitive endings.

All the above, however, as we learn in the following paragraph, is intended merely as a classification of French verbs according to infinitive endings. There is also, says Desmarais, another manner of classifying them: regular and irregular. Those with infinitives in **er** are regular, except *aller*. All others are irregular.

To contribute to the *soulagement* of the student, native or other, was obviously not the purpose of these earliest efforts of the French Academy. It is impossible to examine their results without acquiring a certain amount of respect for Antoine Oudin and his contemporaries.

This respect was shared, for example, by Pierre Restaut, who in his *Principes généraux et raisonnés de la grammaire française* (Paris, Dufart, an VI de la République) distinguishes four conjugations: **er** (aimer), **ir** (finir), **oir** (recevoir), **re** (rendre). But the matter was by no means settled. Noël-François de Wailly, in his *Principes généraux et particuliers de la langue française* (dernière édition, Paris, J. Barbou, 1800), although he names Restaut as a most respected predecessor, does not recognize corresponding verbs as models: **er** (aimer), **ir** (punir), **oir** (devoir), **re** (lire). Over against the presence of *lire* in this quartet must be weighed the fact that Wailly was unquestionably a thorough student of all great predecessors from Vaugelas on: Ménage, Bouhours, Boisregard, Bellegarde, Gamache, Desfontaines, Girard, Dumarsais, d'Olivet, Duclos, Beauzée, Fromant, Douchet, Harduin, Batteux, etc., and that his work may well be recommended to anyone wishing to view the attainments of French grammatical science at the time of the French Revolution.

But still greater aberrations await us. Returning to our *moulons* a century later, we find that the flock has dwindled. In the undated *Grammaire, cours supérieur* authored by Claude Augé (1854-1924) and published by Larousse, we find two kinds of conjugation: *la conjugaison vivante* and *la conjugaison morte*, the former comprising two groups of verbs, and the latter, a third group. These groups are: (1) **er** (chanter, je chante); (2) **ir** (finir, finissant); (3) others, subdivided into (a) **ir** (venir, partir, etc.);

(b) **oir** (recevoir, voir, etc.); (c) **re** (rendre, mordre, etc.); and including the auxiliaries *avoir* and *être*. The verbs of this third group, we are told, *présentent une foule de types divergents*.

Augé's distinctions are adhered to by many other authors: for example, by MM. E. Bauer, E. de Saint-Estienne, and M. Fischer-Dedet, *professeurs à l'École Alsacienne*, in their *Petite Grammaire française* (Paris, Masson, 1922). But in the *Grammaire Larousse du XX^e siècle* (Paris, Larousse, 1936) we learn, on page 273, that:

L'ancienne classification scolaire en quatre conjugaisons était basée sur la terminaison de l'infinitif en *er*, *ir*, *oir* ou *re*. En réalité l'infinitif ne saurait permettre de distinguer nettement les conjugaisons.

In the Larousse grammar we find three conjugations: two *vivantes* and one *morle*: (1) verbs with first person singular present indicative in **e**, and whose infinitives "almost always" end in **er**; (2) inchoative verbs with first person singular present indicative in **is** and infinitive in **ir** (*finir*, *finissant*); (3) *une centaine de verbes irréguliers, à radical variable* (with infinitives in **ir**, **re**, **oir**, and including *aller*). The defect in the prescription for the first conjugation is obvious, although *offrir* is later presented in full.

Not all contemporary French textbooks agree with the *Grammaire Larousse*. Let us examine the grammars authored by Charles Bruneau, *professeur à la Faculté des Lettres de l'Université de Paris*, and Marcel Heul-luy, *professeur au Lycée de Nancy*. Their *Grammaire française* (Paris, Delagrave, 1937) for the *classe de sixième, lycées et collèges de garçons et de jeunes filles*, distinguishes: (1) the first regular conjugation, *aim-er*; (2) the second regular conjugation, *fin-ir*, *nous fin-issons*; (3) irregular verbs (i.e., all others). In their volume for the *classe de cinquième* the presentation is the same, but for the *classe de quatrième* it is changed: (1) **-e**, **-ons**, **-er** (*je chante*, *nous chantons*, *chanter*); (2) **-is**, **-issons**, **-ir** (*je finis*, *nous finissons*, *finir*); (3) *une centaine de verbes irréguliers* (*vien-s*, *ven-ons*, *ven-ir*; *reçoi-s*, *recev-ons*, *recev-oir*; *résou-s*, *résolv-ons*, *résoud-re*).

Then follows, again, that significant aspect of the modern grammar, a classification of the chief types of irregularity: (1) verbs having several stems (*aller*); (2) verbs à *balancement d'accent*, having two stems in the present (*bois*, *buvons*); (3) verbs with irregular *passé simple* (*offrir*, *offris*; *courir*, *courus*; *venir*, *vins*) or a special future stem (*tenir*, *savoir*, *voir*, etc.); (4) verbs with past participles differing both from the regular and among themselves (*couvrir*, *couvert*; *tenir*, *tenu*; etc.).

At this point (1900-1937) we have returned to the same two divisions of regular verbs discerned by Pierre de La Ramée in 1562, and with the same result: a long list of irregular verbs to contend with. But at the same time, attention has shifted from the classification of "regular" verbs to the

classification of "irregular" verbs for the purpose of systematizing their study, which means simply that the same verbs are receiving better attention under a different heading.

The reader cannot have failed to notice that we have not happened to encounter any mention of the *temps primitifs*. But in connection with the shift of attention or emphasis noted above, the question naturally arises as to whether it is not more efficient, in any systematic study of irregularities, to base that study primarily upon the *temps primitifs* or principal parts. The first step in the study would then consist of a comparison of the principal parts of the irregular verb with the principal parts shown by the most closely related regular-verb pattern, after which the derived forms would be brought into comparison with the corresponding regular forms. The student whose knowledge of the verb system embraces the principal parts, derived stems, and endings of regular verbs is obviously better equipped to examine systematically the comparatively few real irregularities of any irregular verb (instead of acquiring it as a feat of memory) than is the student—even the native student—who is familiar with the most common aspects of the structure but only vaguely acquainted with its foundation.

However, be that as it may, at least for the moment. The present solution for the problem of the French verb system at home consists in designating more verbs as "irregular" and then systematizing their study. For this purpose the procedure suggested by the Bruneau-Heulluy grammar cited above appears to be the simplest offered by textbooks, and proves on examination to be based partially on the *temps primitifs* and more directly on utilization of the native student's initial familiarity with the language. Viewed as a whole and comparatively, the solution is something "new" which has evolved to the point of being close to something old.

An attack at a higher level on the same problem, which has now become mainly the problem of the arbitrarily increased number of "irregular" verbs, shows a very different solution. Albert Dauzat, in his *Grammaire raisonnée de la langue française* (Lyon, IAC, 1947), distinguishes, in addition to verbs formed on radicals taken from more than one original verb (*être*, *aller*), six groups of irregular verbs, divided on the basis of strong or weak preterit and past participle forms in various combinations: (1) weak forms in **is**, **i**, with infinitives in **ir** (*dormir*, etc.) and **re** (*suivre*); (2) weak forms in **us**, **u**, with infinitives in **ir** (*courir*), **oir** (*recevoir*, *pouvoir*, *savoir*, etc.), or **re** (*boire*, *lire*, *connaître*, *vivre*, etc.); (3) weak forms in **is**, **u** with one infinitive in **ir** (*vêtir*) and others in **re** (*descendre*, *battre*, *coudre*, *vaincre*, etc.); (4) weak preterit and strong past participle, with preterit in **is** (*ouvrir*, *conduire*, etc.) or **us** (*mourir*, *dissoudre*, etc.); (5) strong preterit and weak past participle (*tenir*, *venir*, *voir*); (6) strong preterit and strong past participle, with infinitives in **ir** (*quérir*), **oir** (*asseoir*), or **re** (*confire*, *suffire*, *dire*, *rire*, *faire*, *mettre*, *prendre*, etc.).

M. Dauzat's solution is complete, although notations of exceptions are required in conjunction with certain forms, and are provided. Although this basis of division of the "irregular" verbs into groups is not likely to be grasped readily by any but the advanced student, the resultant grouping is none the less useful for purposes of study, even at a somewhat lower level.

Such is our concluding view of the many solutions which have thus far been offered to the native student. Starting with a four-conjugation solution drawn from Latin grammar, the problem of the French verb system at home has now reached a solution comprising one "living" conjugation in **er**, one "living" inchoative conjugation in **ir**, and the "dead" remnants of three Latin conjugations, divided into six groups of "irregular" verbs.

FOR THE ENGLISH-SPEAKING STUDENT

The first considerable work written for the English-speaking student was John Palsgrave's voluminous and excellent *Lesclarcissement de la Langue Francoyse* (London, Johan Haukyns, 1530). In it, at every point, we find precisely what might logically be expected from an observant *Angloys natyf de Londres et gradue de Paris* who had turned from the rôle of student to that of teacher. Palsgrave distinguishes three conjugations. In the first he places verbs with infinitives in **er** (parler), in the second, those with infinitives in **yr** (convertyr), and in the third, those with infinitives in **re** (prendre, dire, mordre, boire) and **oir** (recevoir). Comparatively speaking, in offering this solution Palsgrave was approximately a century ahead of his French contemporaries, and so close to the solution offered to English-speaking students at the opening of the present century, that it would be a waste of time to examine many of the textbooks which appeared during the interim.

Two years later, in *An Introductory for to lerne to rede, to pronounce and to speke French trewly* (undated), Palsgrave's native-born rival in London and at the court of Henry VIII, Giles Du Guez, divided French verbs into six classes according to the infinitive ending: (1) **er** (parler, appeller, appaiser, appuier); (2) **dre** (tordre, mordre, prendre, atteindre, avaindre); (3) **ir** (tenir, venir, convertir, bannir); (4) **voir** and **avoir** (appercevoir, devoir, pourvoir, concevoir, decevoir; avoir, scavoir); (5) **e** (dire, lire, rire, frire); (6) **ore** (clore). These six classes of verbs were then divided into two conjugations: (1) **sons** (baisons, taisons, brisons, faisons, disons, lisons, pensons); (2) **ons** not preceded by **s** (aymons, avons, batons, donons).

This essay of classification was probably intended less as the proof of a recondite erudition than to facilitate the retention of heterogeneous forms by the student, for we recall that Regnier Desmarais discerned four times as many classes and only one regular conjugation. About a century later than Du Guez's, a diametrically opposed pedagogical approach is illustrated in Charles Maupas's *Grammaire et syntaxe française . . . en faveur*

des estrangers qui en sont desiroux (Paris, A. Bacot, 1625). In treating verbs in general, Maupas supplies detailed instruction and numerous examples, but to exemplify the process of conjugation for his English friends, he merely gives the forms of the verb *aimer*.

More recently, the tendency of native and foreigner alike, in devising grammars for the use of the foreign student, has been either to imitate textbooks used in France or, at least, to adhere to the findings or respect the opinions of the foremost native authorities. We find nevertheless a divergence in two of the best-known textbooks in use in the United States shortly after the opening of the twentieth century. The grammar by Fraser and Squair (Boston, D. C. Heath, 1901) distinguishes three conjugations: **er** (donner); **ir** (finir); **re** (rompre); while the grammar by C. A. Chardenal (Boston, Allyn & Bacon, 1907), that is, *The New Chardenal* as revised (with changed conjugations) by M. S. Brooks, distinguishes four; **er, é** (parler); **ir, i** (finir); **oir, u** (recevoir); **re, u** (vendre). Both works are divergent, and the latter is more divergent than the former.

Now, at the mid-point of the century, the American textbook ordinarily distinguishes three "regular" French conjugations: **er**, inchoative **ir**, and **re**. That is to say, it points out the three patterns having the greatest numbers of adherents, while the textbook used by the native student reduces the number to two by relegating to the "irregular" or "dead" category not only the **oir** group but the **re** group as well.

Looking ahead, we see that extension of the historical tendency can lead, in textbooks for the native student, to recognition of a single "regular" **er** group only, or perhaps eventually to the recognition of none at all, while American textbooks may follow, with a certain time lag. Not in our times, naturally, and barring, of course, the extinction of Latin civilization. The sole deterrent in our times is the continued addition of **ir** verbs to the language: e.g., *atterrir, amerrir*.

Even so, probably nothing will have been changed in fact, for certainly nothing has recently been changed. The forms of the verbs remain the same, the number of conjugation patterns common to several verbs remains the same, and the same conjugations continue to exist whether "dead" or "alive." It is in the light of this *fait accompli* that we must read such statements as the following ones:

En fait, il faut répartir les verbes français en *trois* groupes; mais nous ne possédons que *deux* conjugaisons, la conjugaison en **-er, -ons, . . .** et la conjugaison en **-ir, -issons, . . .**

Jadis les grammairiens distinguaient une conjugaison où l'indicatif (*sic* [infinitif?]) était terminé en **-oir** (recev-*oir*) et une conjugaison où l'infinitif était terminé en **-re** (romp-*re*). Ces **fausses conjugaisons** (boldface mine) ne peuvent qu'amener les enfants et les étrangers à fabriquer des barbarismes. (Bruneau et Heulluy, *Grammaire française, Classe de quatrième*, 317; cited above.)

Une conjugaison est l'ensemble des formes diverses que prend *régulièrement* un verbe pour exprimer les différentes personnes, les différents temps, les différents modes, etc. (*ibid.*, 316)

The above textbook, in somewhat strange contrast with the fact that it does eventually list certain "irregular" verbs which *peuvent être groupés et étudiés ensemble*, says of the verbs of the *troisième groupe* (verbes irréguliers) that *il est nécessaire d'apprendre séparément chacun de ces verbes* (*op. cit.*, 332). The presumable reason for this is presented indirectly:

Imaginez qu'un jeune enfant, par analogie, fabrique avec le verbe «ven-ir» un subjonctif sur le type: «fin-ir que nous fin-issions.» Il obtiendra: ven-ir que nous *ven-issions! (*ibid.*, 316)

In other words the power of analogy is recognized, and in some instances feared, while in others, where it can serve, it is not fully utilized. But for the English-speaking student's acquisition of French verb forms, the complete utilization of analogies, either whole or partial, rather than any diminution of the area of application, appears still to be indicated. This entails the recognition of at least three main patterns of verb behavior (*er*, inchoative *ir*, and *re*) and of others as well (*oir*; non-inchoative *ir* like *sortir*; etc.), in proportion to the number of verbs adhering to them, down to the point of diminishing returns. And it may be noted that this purpose is served automatically in proportion to the student's growing need as his vocabulary or practice increases, in all those American textbooks whose verb-reference sections carry notations indicating which "irregular" verbs have patterns in common.

Indicated also, and just as logically, is the application of analogies and contrasts at the very outset of a study of the French verb system. This implies a comparative study of the principal parts and of the derivation from them of the "regular" or basic patterns, in order to reduce all further study to an examination of deviations from these patterns. The pattern of possible deviations in itself is not immune to systematic examination and acquisition. Finally, the total number of different deviations, even if one includes in it deviations as slight as that of the single *t* in the present indicative singular of *battre*, is much less than half as great as the number of irregular verbs taken singly.

CONCLUDING REMARKS

The presentation of these facts was prompted primarily by the growing gap between the manners of presenting the French verb system in French and American textbooks, and by the natural tendency of foreign authors eventually to respect the trends displayed in textbooks written by native authors, especially in those instances, which are frequent, where the native author is well known as a scholar. The time appeared ripe for an examination

of these different manners of presentation, on the basis of their merits and purposes and against their historical backgrounds.

In Palsgrave's time there did exist numerous natural sources of confusion. He says, for example:

And I note many verbes, in suche auctours as write nowe a dayes, whiche they use nowe ever of this seconde conjugacion onely, which Alayne Chartier, and suche as wrote aboute his tyme, dyd use of the first conjugacion, as where they say nowe adayes *je affoyblys, affoyblyr: je affranchys, affranchyr: je demolys, demolyr:* and so of dyvers other, in Alayne Chartiers tyme I fynde them written *je affoyblye, affoyblier: je affranchie, affranchier: je demolie, demolier.* (*op. cit.*, 393)

This type of confusion had largely ceased to exist by the time of Pierre de La Ramée, who in 1562 discerned the two sole conjugations admitted in France today, but in 1572 was sorely puzzled in an attempt to discern two additional "regular" conjugations or, in other words, the two patterns embracing the greatest numbers among the remaining verbs. The fact that we classify as "irregular" the verbs *voir* and *connaître* which La Ramée selected as the representatives of the two additional conjugations has no critical significance. It should merely remind us that he considered outright research as the practical way to discover whether a discernible system or systems existed among the remaining verbs. Even if he had lived and had undertaken this research, however, the still uncrystallized state of orthography would have proved to be a considerable deterrent.

After reviewing so many efforts, what is most astonishing, as we consider the problem of the French verb system in broad historical perspective, is the fact that almost no sooner has a settled morphology been reached, no sooner have the facts of the system been fully discerned, than the grammarians choose to ignore these facts and, instead of putting them to practical use, concoct a new point of view which has more novelty than utility and, no matter how emphatically they state it, can in no wise alter the facts.

The manner of presentation to the native student, however, does not properly concern us, whether it be realistic or unrealistic. For obvious reasons it might well differ from our own, in any case. Its present form is much better suited to the native student's initial practical experience in French than to the foreign student's lack of it and consequent requirement of a systematic, well organized, over-all view of the mechanics of the second language.

For the American student our present manner of presentation, besides being more closely in accord with the facts of the French verb system, appears more suitable than would any imitation of the present French manner, which assumes that "*les enfants et les étrangers*" invent verb forms by analogy. The fact is that the American student is now rarely asked to produce, at the suggestion of a set of English sentences and aided solely by grammatical "rules," those Anglicized atrocities which result from *inventing*

French out of whole cloth invisibly interwoven with his own speech and thought patterns. Instead, he more often studies and rehandles forms presented in context, which largely obviates the necessity of inventing. The framework of grammatical guidance used in conjunction with this process of direct observation and acquisition should be reasonably complete and completely integrated, in order to decrease rather than increase, wherever possible, the number of "irregular" or seemingly detached phenomena.

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THE LAST WORD

One day the Lord 'bout half-past seven
While sitting on his throne in heaven,
Turned to Abraham and said, "Please name
The act that is your claim to fame."

Abraham put down his fork and said,
"The word was passed by you, as given,
'Your sons shall be as stars in the heaven'
And I can say, despite the stork,
Lord, I claim to have sired New York."

St. Patrick happened to pass that way
And heard what Abraham had to say;
He rose to his full height and roared,
"That ain't true, I'm tellin' you, Lord,
I've said it once and I'll say it again,
New York's made up of Irishmen."

St. Angelo then joined the fray,
He waved his hand and cried, "*I* say
It's plain as Abraham's nose to *me*
New York's an extension of Italy."

The Lord just smiled as Abraham said,
"Now you see where your prophesy's led;
If St. Pat looks back where his family's
begun,
He'll find it sprang from my first son."

There I left the heavenly four
And of the squabble I can't tell more.
For their line of reason I can't say much,
Because everyone knows Nieuw York is
Dutch.

HANS KNICKERBOCKER
(as told to Thomas Allen)

Survey of Book and Music Publishing in Post-War Germany

IN HIS "Notes on the German Literary Scene, 1946-1948"* Professor Lange stated, "The publishing and distribution of books has been exceedingly difficult." In his explanation of these difficulties, he cites as the most important: lack of paper and ink, destruction of pre-war stock, inadequacy of mail and rail communications. In view of the many unfavorable circumstances, all the more admirable is the feat of technical reconstruction which the readers of Prof. Lange's survey must, on the basis of the numerous publications he refers to, suppose to have been accomplished by the German publishers.

This truly remarkable achievement would, in its own right, deserve to be studied. However, this report will have to content itself with the more modest purpose of presenting a guide for the outside observer baffled by the many changes in a once familiar picture. What has happened to old firms with well established reputations? Which among the young publishers deserve our attention? Where are the new centers of the book trade? What tendencies have become discernible in the publishing of fiction, poetry, drama, philology, literary history, philosophy, and adjacent territories such as history proper, art and music?

Because the available sources of information are not always reliable and because the scene changes constantly, it is not at all easy to draw a clear overall outline. It will be almost inevitable that some of the details presented here will ultimately prove to be incorrect, that involuntarily I shall do an injustice to one person or another. However, it must be clear to every observer that the two major phases in the last five years of German publishing fall before, and after, the currency reform.

I

The widespread changes brought about by the racial persecution and official regimentation of Hitler's regime now seem relatively small in comparison to the nearly total eclipse in the publishing field at the end of the war. Leipzig and Berlin, the former chief centers of book production and trade, had suffered so heavily from air raids and, later, from the dismantling of plants that the losses seemed irreparable. Both cities, however, made tremendous efforts and, by 1945 and 1946, had obtained some noteworthy results. In Leipzig, the constant interference by Communist

* *Modern Language Journal*, vol. 33, no. 1, Jan. 1949, p. 4.

authorities and increasing nationalization of publishing firms gradually drove away almost all of the private owners; for a while it looked as if Berlin would become the chief center and clearing-house for publishers from all four occupation zones. At the beginning of 1948, before the effects of the Russian blockade had made themselves fully felt, 247 firms had been licensed and were at work. (In 1939, there had been 735.)

The first phase of the revival of German publishing was reflected most clearly through a comprehensive exhibition held during the summer of 1947 in two undestroyed wings of the Charlottenburger Schloss in the British sector of Berlin. Some 5,000 items were on display, but, unfortunately, owing to the travel restrictions of the time, only a very small number of visitors from other parts of Germany or from abroad could inspect the evidence assembled there as reassuring testimony to the rebirth of the German book. Fortunately enough for those who could not go then to Berlin, a catalogue of the exhibits had been carefully prepared which still offers the best overall picture of post-war publishing in Germany.

This *Katalog der Neuerscheinungen 1945-1947* contains 176 pages, each with an average of thirty titles. The mass of material is classified under twelve different headings; the number of pages taken up by the various fields is in itself indicative of the trend of interests. The twelve headings are:

- (1) Religion, theology, philosophy, psychology (30 pages)
- (2) Law, economics, social sciences (8 pages)
- (3) Politics, administration (11 pages)
- (4) Fiction, poetry, essays, collected works (45 pages)
- (5) Juvenile literature, sports, games (14 pages)
- (6) Textbooks, youth movement, education, philology (23 pages)
- (7) Fine arts, music, theatre, dancing, applied arts, printing, bibliography, etc. (7 pages)
- (8) History, history of civilization, folklore (5 pages)
- (9) Geology, ethnology, maps, atlases (3 pages)
- (10) Medicine, science, dramatics (8 pages)
- (11) Technology, commerce, crafts, traffic (10 pages)
- (12) Agriculture, forestry, gardening, housekeeping (7 pages).

Although the arrangement of the exhibition is reflected through the classification in the catalogue, all the publications listed there were not displayed; on the other hand, the exhibition contained some sections not mentioned in the catalogue, such as German periodicals and two small loan exhibits from England and Switzerland. Not only Berlin publishers, but almost all firms in the four zones (about 800) were represented at the Charlottenburger Schloss.

Of all these firms the most active was the Communist Aufbau-Verlag

in Berlin, with its 73 exhibits. (Its books, by the way, were the only ones which the public could buy. Being favored by the Russians, it apparently had unlimited paper supplies and could therefore print large editions. Most other firms suffered from small allotments and could as a rule print editions of no more than 500 copies—the result was that their publications disappeared from the market almost as soon as they were issued.) Johannes R. Becher was the principal name on the lists of the Aufbau-Verlag. Other Communist publishing enterprises in Berlin are those of Dietz, Volk und Wissen, Volk und Welt.

Among the more important Berlin publishers one noticed Lothar Blanvalet, Peter Suhrkamp (successor to the well known S. Fischer company), Cornelsen, Herbig, Gebrüder Mann, Habel, all of whom showed some excellent work. Indeed, all the books that were most satisfactory from the typographical point of view had originated in Berlin. For good printing I then singled out the Blanvalet edition of Albrecht Haushofer's *Moabiter Sonette*, Moosdorf's collection of poems, *Brennendes Leben* (Dietz), or such illustrated volumes as the Sintenis drawings, Cazin's *Corot* (published by Krüger before the firm moved to Hamburg), Heise's *German Drawings of the 19th and 20th Century* (Gebr. Mann), or Speiser's *Art of the Far East* (Safari).

The most active publisher outside Berlin had no doubt been the Munich firm of Kurt Desch, known in pre-war days as the Zinnenverlag, which had 66 items on display, among them a good many translations of American writers. Of the old Munich publishers there were the distinctly Roman Catholic firm Josef Kösel (now without Pustet) as well as R. Piper; among the newcomers the most noteworthy seemed Karl Alber, Michael Beckstein, Willi Weismann.

Hamburg, which had become the publishing center in the British zone, was well represented by the houses of Claassen & Goverts, Christian Wegner, Krüger, Hemmerich, and Lesser. Baden-Baden, on its way to acquiring a similar position in the French zone, was represented by the houses of P. Keppler and Hans Bühler.

One would have thought that the splitting-up of Germany might have made for variety, but apparently its most obvious outcome was only lack of contacts and co-ordination, resulting in duplication. A good many titles were shown in parallel and competing editions. Outstanding examples were Storm's *Pole Poppenspüler*—seven different printings, Heine's poems—fourteen; his *Deutschland—ein Wintermärchen*—five; Mörike's *Mozart auf der Reise nach Prag*—six; Kant's *Zum ewigen Frieden*—four, which seemed rather a pity considering the fact that no other of Kant's works was at all available, and that printing material was so generally scarce.

The examples just quoted are also an indication of the main tendencies in this first phase of post-war book production, viz., to publish short rather

than long books and to prefer "safe" titles so as to avoid trouble with allied censorship. Even to a person who only paid a short visit to the exhibition it must indeed have become clear that perhaps half, or more, of the approximately 5,000 titles in the catalogue referred to pamphlets or very small books produced for the day and for rapid consumption. And yet they were obviously insufficient to satisfy the real demand of the masses of German readers who had been deprived for many years of their ordinary fiction diet. Ernst Rowohlt, well known from pre-war days, realized this need and started a publishing house at Hamburg and Stuttgart, specializing in a completely new style which he calls *RoRoRo* (Rowohlts Rotations-Romane). In this series, with which he had an immediate success, he published once again large editions (100,000 copies) of modern fiction; his first titles (e.g. Hemingway's *Farewell to Arms*, Joseph Conrad's *Typhoon*, Alain-Fournier's *Le grand Meaulnes*, Tucholsky's *Schloss Gripsholm*, Thyde Monnier's *The Short Street*, Theodore Plievier's *Stalingrad*) could therefore be considered as the most important pieces in the exhibition.

His selection, comprising four translations (out of six books), was also characteristic as such. The proportion of translations among the general output was indeed great, each zone tending to prefer the authors of its occupying power. There were approximately 75 translations from the Russian; in most cases the great names, such as Pushkin, Gogol, Turgeniev, Dostoevski, Tolstoy, Tchekhov, Gorki, in general literature; and Lenin, Stalin, etc., in politics; and only a few of the younger generation, e.g. Kartaev, Alexey Tolstoy, Simonov, Krymov.

Of translations from the French there were about 45, including such names as Eluard, Aragon, Saint-Exupéry, Landry, Van Der Meersch, J. R. Bloch, Gide, Hériat, Hémon, Cazotte, Peisson, Valéry (his essay on Goethe).

The British literature of this century was not very authoritatively represented with 33 translations, among them Kipling (*Kim*), C. S. Forester, Koestler (but only with a small fragment from *The Yogi and the Commissar*), Du Maurier, Dorothy L. Sayers, A. A. Milne (*Winnie-the-Pooh*), E. H. Young, Frank Tilsley, and T. S. Eliot, the latter with *Murder in the Cathedral* and an extremely interesting bilingual first-edition, the text of three radio talks on "The Unity of European Culture."

But then, Eliot may be counted among the American writers of whom there were some 25 titles. Of older names one found Franklin, Washington Irving, Whitman, Melville (also Giono's long essay about him), Poe, Thoreau (*On Friendship*), Cooper, Bret Harte, Mark Twain, Jack London; among contemporary American authors there were Pearl S. Buck, Rachel Field, Steinbeck, Alice Tinsdale Hobart, Percy Mackaye, Irving Stone, Prokosch, Paul de Kruif, Ernest Thompson Seton, Hugh Lofting, Henry Seidel Canby, Lawrence F. Watkins, Katherine Dunlap. A sprinkling of translations from the Scandinavian languages, two from Hungarian, two

from Spanish, and one from Bulgarian hardly attracted attention.

Among modern German writers of fiction, poetry and drama, the greatest were represented by very few titles: Thomas Mann with his novel, *Lotte in Weimar*, an essay on *The Future Victory of Democracy* and a speech *Germany and the Germans*; Hermann Hesse with his last long novel, *Das Glasperlenspiel*, and an essay, *The European*; Gerhart Hauptmann with a "Novelle" *Mignon*, and a volume of *New Poems*. There appeared five titles under Ernst Wiechert's name, among them the first volume of *The Jeromin Children*; there were three entries for Erich Kästner, all of them reprints.

Other names represented in this section and already familiar in pre-war days were: Gertrud Bäumer, Ernst Pentzoldt, R. A. Schröder, Bergengrün, Dörfner, Ricarda Huch, Isolde Kurz, Gertrud von Le Fort, Manfred Hausmann, Hans Leip, Karl Lerbs, Lernet-Holenia, Löscher, Agnes Miegel, Ruth Schaumann, Ponten, Schnack, Thiess, Otto von Taube. Authors who had been persecuted during the Nazi regime were rightly coming into their own: Heinrich Mann, Max Hermann-Neisse, Alfred Neumann, Flake, O. M. Graf, Erik Reger, Renn, Keun, Van der Vring, Unruh, Zuckmayer, Glaeser, Friedrich Wolf, Plievier.

With so many public and private libraries destroyed, there was felt among the German reading public an immense demand for editions of their classics. Of practically all of them, from Grimmshausen to Rilke, some reprints had been put on the market—to be absorbed immediately. But collected editions were entirely missing until a group of Berlin publishers issued a three-volume Goethe and Shakespeare, a two-volume Schiller and Stifter, a one-volume Lessing and Kleist. Then Reclam re-issued his Heine (though without volume I) and Hauff. Some old publishing series were already being resumed, e.g. the Jean Paul edition of the German Academy (vol. 20), the Weimar edition of Luther's letters (vols. 10 and 11), Cotta's new seven volume edition of Hölderlin (vol. 1), The Shakespeare Yearbook (vol. 80/81), and the Dante Yearbook (vol. 26). Of the publications of the Berlin Academy, one could see the very well printed *Leibniz und sein Russlandbild* by L. Richter. The number of important critical and philological studies was still extremely small. I noticed only a new biography of Stifter by Karl Privat, a history of Greek literature by Schmid-Stählin, Friedrich Schneider's *Dante*, and a *Luis Ponce de Leon* and some minor writings by Karl Vossler.

Discussion of National Socialism, the collapse of the Reich, and related questions was astonishingly scanty and uninspired, though, of course, there were plenty of books or booklets concerning concentration camps, the SS, the Nuremberg trials, and so forth. Purely political writings, too, were not very numerous except for the flood of Communist literature which included many reprints of its classics since the days of the Marx-Engels manifesto, and descriptions of the Soviet paradise.

The number of publications destined to explain the other occupying forces to the Germans was also fairly high. I counted (omitting textbooks) thirteen about Great Britain, eight about France, and six about the U. S. A. (by Effelberger, Leverkuehn, Adolf Rock, Fritz Wagner, Margret Boveri, and Stephen Vincent Benet). They were mainly historical. Most of the other principal publications in history seemed to be translations: Chambers' *Thomas More*, Duff Cooper's *Talleyrand*, Lytton Strachey, Paul Hazard.

II

In Fall 1948, when the more permanent effects of the currency reform became apparent, the great majority of the license applications had been dealt with by the Allied Authorities, and practically all of the pre-war publishers were again in business. A few, however, had been considered as too badly compromised and were not allowed to stage their comeback. Most notable of these was probably the Munich firm of Langen-Müller whose pending contracts have been acquired by various other publishers (Paul List, Piper, Nymphenburger Verlagsanstalt). Another Munich firm, that of J. F. Lehmann, which had specialized in books about the Nazi race theory, has been absorbed by the well known medical publishers, Urban & Schwarzenberg. In Hamburg, a similar lot fell to the Hanseatische Verlagsanstalt. Other firms have emerged under new appellations, e.g., Callwey as Hermann Rinn Verlag, F. Bruckmann as Münchner Verlag, C. H. Beck as Verlag Biederstein, Oldenbourg as Leibnizverlag.

Under the allied regulations every licensed publisher is responsible for the books he issues. The actual handling of the censorship differs in the various zones and is, moreover, fairly often changed through new regulations. Only in the Russian and French zones, it appears, must the manuscripts be submitted to the respective authorities before acceptance. In all zones, the prominent Nazis (men like Hans Grimm, Zöberlein, Kolbenheyer) remain banned as authors, whereas fellow-travelers and sympathizers (e.g. Gottfried Benn, the Jüngers, Agnes Miegel, Ina Seidel) may again get their works printed provided they concern an unobjectionable subject on which the author is a "specialist." As a rule, paper allotments have been linked up with the censors' decisions.

In the Western zones, the recovery of the publishing business and book trade undeniably has made relatively good progress, both in quantity and in quality, and is continuing to do so. Unfortunately, it is difficult to gauge now (March 1950) the most recent progress because no statistical figures are as yet available for the time since 1947, and we must content ourselves with the following older data. In 1947, the Deutsche Bücherei in Leipzig (which has now an offshoot at Frankfurt, under director Eppelsheimer) listed 8,612 titles of which 7,287 were new. (Comparative figures for 1913: 35,078; for 1932: 21,452.) Only 580, however, of the 8,612 titles listed in

1947 were books of more than 300 pages. The two chief groups of classification were fiction and belles-lettres with 1,927 titles, and religious and theological works with 1,229 titles. There were 528 translations altogether.

The currency reform and subsequent blockade of Berlin have affected the German book trade most seriously and resulted in the elimination of Berlin as a publishing center for the whole of Germany. It is true, the Communist firms established in Berlin could, but for a dwindling public and with a shrinking number of reputable authors, continue their production along the same lines as before. Most of the publishers in the three Western sectors of Berlin emigrated to Western Germany leaving only nominal headquarters in the former capital. Thus Suhrkamp moved to Frankfurt, Springer to Göttingen (and Heidelberg), Gebrüder Mann to Hamburg, Lambert Schneider to Heidelberg, Herbig to Bonn, Duncker & Humblot to Munich. Others have remained, precariously carrying on their activity, *e.g.*, de Gruyter, Langenscheidt, Weiss, Blanvalet; still others have ceased to exist.

Outside Berlin and Leipzig, there is now, with the notable exception of Niemeyer in Halle who has been able to uphold his old standards, no book production of any importance going on in Eastern Germany. Practically all privately owned firms have been nationalized or forced out of business; some of the old names, Teubner and Volckmar & Koehler for instance, are being used by the new owners. Other Leipzig firms that have recently shown some sign of life are Brockhaus, Harrassowitz, Bibliographisches Institut, Meiner, Baedeker, and Hirzel. In certain cases, legal disputes have been caused, as in the case in which an original owner who escaped to the Western zone and his replacement at home, a Communist commissar, both claimed to be the lawful head of the firm. In other cases, there has been an actual split in the firm, one section staying at Leipzig whereas a completely independent offshoot, using however, the old name, has been started in Western Germany.

In Western Germany, the currency reform at first dealt a serious blow to all book publishers, chiefly because of the general shortage of money and because the public would satisfy the more material needs rather than buy books. This stage has been passed, however, and it is now obvious to everyone that, for the book trade too, the currency reform has brought about greater stability, the possibility of long range planning, higher standards of production, and the beginnings of renewed connections with book markets abroad. The disappearance of Berlin as a dominating factor has spelt decentralization by shifting the importance to various provincial centers, particularly to Hamburg, Munich, and Stuttgart.

Among the more enterprising Hamburg publishers one notices the old firm of Hoffmann & Campe beside a host of newcomers such as Kröger, Habel, Heldt, Toth, Marion von Schröder, Krüger, Wegner, Hans von

Hugo, and Claassen & Goverts. (The latter is the only one, in spite of some excellent work from many of the others, with a distinct program. It is obviously trying to build up a definite tradition around authors like Beheim-Schwarzbach, Werner Helwig, Emil Barth, Marie Luise Kaschnitz, Horst Lange, Elisabeth Langgässer, Joachim Maass, and Regina Ullmann.)

In Munich, R. Piper has come still more to the forefront with re-issues of his pre-war successes, his superb art books and famous color reproductions, but also with works of carefully selected younger writers like Stefan Andres. Other firms of long established reputation have begun to function again, following their accustomed policies (F. Bruckmann, Heimeran, Langewiesche, Kösel and, to some extent, C. H. Beck). The newcomers mentioned in the first section of this report have brought out a number of new books (though, collectively, fewer than three years ago), but not even Kurt Desch, the most active among them, can be said to have developed a clearly recognizable line.

On the other hand, publishers at Stuttgart which, as a center of book production, has moved into the front rank, have shown great energy and ability. Here it is chiefly old names that have been revived, some always having been at home here, others having come as refugees: Cotta, Deutsche Verlagsanstalt, Kröner, Engelhorn, Franckh, Metzler, Klett, Reclam, Georg Thieme, Spemann, Hirzel, Rowohlt; the latter, though still very active, has no longer such importance as he formerly had for contemporary German writers, since his main field is now translations of French and American fiction. On his list we find however also several present-day German authors, e.g. Hans Zehrer, Ernst Kreuder, Wolfgang Borchert, Kurt Kusenberg, Ferdinand Lion, Hans Reisiger, Martin Kessel, Curt Götz.

At Frankfurt, noteworthy publishers are Klostermann and Knecht. However, by far the most important publishing firm is now that of Peter Suhrkamp who carries on the old S. Fischer tradition; and he shows a good deal more initiative than the latter's off-shoots in Stockholm and Amsterdam, as well as a greater appreciation of the younger German writers.* Around the great names of Gerhart Hauptmann, Hermann Hesse, Hofmannsthal, Thomas Mann, there is a cluster of others heretofore less famous: Ernst Barlach, Bert Brecht, Goes, Hausmann, Herman Kasack, Wolf von Niebelschütz, Ernst Pentzoldt, Sophie Dorothee Podewils, Erwin Reisner, Reinhold Schneider, R. A. Schröder, Bruno E. Werner, Carl Zuckmayer, Stefan Zweig.

Wiesbaden has given refuge to the Inselverlag which has reissued most of its important titles of pre-war days (also the Inselbücherei), but is like-

* Since summer, 1950, the Stockholm owners of S. Fischer have taken over again the management of the German part of the firm while Peter Suhrkamp has established an independent publishing house of his own.

wise encouraging new authors among whom the poet Rudolf Hagelstange is perhaps the most brilliant. Another fugitive from Leipzig is Eberhard Brockhaus at Wiesbaden; and some of the Limes-Verlag publications as well as those issued by Dieterich or Scholz (originally at Mainz) also deserve to be mentioned.

Other smaller centers have formed principally in university cities where sometimes old academic printers have spread out into new fields they would have never entered under ordinary circumstances. In Heidelberg, both Winter and Groos continue along their habitual lines; Quelle & Meyer, Springer, and Lambert Schneider have found refuge here. Elwert, now associated with Gräfe & Unger, is still at Marburg; Herder is at Freiburg where we also find the German headquarters of the Zurich Atlantis-Verlag. At Münster, we have Achendorf and Regensberg; at Göttingen: Vandenhoeck & Rupprecht; at Tübingen: Mohr and Rainer Wunderlich as well as three newcomers (which, however, appear to be managed by the same person)—Heliopolis, specializing in the publication of Ernst Jünger's works; Furcht; and Ewald Katzmann. A very recent, but immediately noticed addition to the Tübingen list is the Alma Mater-Verlag.

Klasing (without Velhagen) is still at Bielefeld; Schöningh at Würzburg and Paderborn; Westermann at Braunschweig, Hamburg and Berlin; Carl Schünemann at Bremen; Diederichs and Schwann at Düsseldorf; Curt Weller and the Südverlag (publishing Paul Alverdes) at Konstanz; Karl Rauch who now concentrates on translations from the French, at Boppard and Bad Salzig; Chamier at Essen; Kiepenheuer at Hagen. Of greater importance, it seems, is the work of Helmut Küper, who has succeeded Georg Bondi and carries on the latter's policy, serving as publisher for what remains of the "Georgekreis."

The tendency of decentralization is perhaps most strikingly demonstrated when we find Bertelsmann, one of the liveliest and best publishers of present-day Germany, established in a little town like Gütersloh whose chief claim to renown has been the fact that it is the home of Pumpernickel. With authors such as Otto Bräuer, Ludwig Bäcker, Alfons von Czibulka, Paul Anton Keller, Hermann Claudius, Hanns Franck, von der Goltz, B.v. Heiseler, Moritz Jahn, his list certainly indicates that Bertelsmann pursues a definite line, whatever one may otherwise think of it.

III

One field of the German publishing business deserves special attention. The disappearance of the ordinary sources of supply in the field of music was most keenly felt, not only in Germany, but throughout the whole world, and often resulted in a real calamity for orchestras, individual artists, and students. And surely it is going to be a long while before this situation is remedied. The former chief publishers of sheet music, Peters

and the firm of Breitkopf & Härtel, like nearly all the others in Leipzig, lost their stock, archives, plates, and machinery; by now they have transferred most of what remained of their business to Wiesbaden, but it will take them years to replace their lost stock and to meet the worldwide demand.

The only music publisher of some importance in the Russian zone is now Carl Merseburger whose special line is church music. In the Western zones, the publishing company of Schott's Söhne at Mainz (principally interested in modern composers), seems to have moved to top rank. It issues also several musical reviews, *Melos* (edited by E. Mersmann), *Musikleben*, and *Musik und Unterricht*. At Kassel, the Bärenreiter-Verlag (also publishing two periodicals, *Musikforschung* and *Musica*) continued its pre-war tradition of "Hausmusik." In Berlin, there appear two independent musicological journals: *Musikblätter* (editor, Herbert Graf) and *Stimmen* (ed., H. H. Stuckenschmidt). A third one, *Notenpult*, is applying nothing but obviously Marxist and Communist views to music. Although several publishers in Berlin issue sheet music, they all—with the minor exception of Bote & Bock—deal with dance music only. Since the end of 1949, Bonn has been the headquarters of a periodical called *Musikhandel* (Offizielles Fachblatt für die Musikalienbranche) which seems destined to furnish current information about progress in this field.

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Notes on Bibliography of the Italian Novel

ANTON GIULIO BARRILI

De Blasi, G. "Cronaca" ("News"). *Giornale storico della letteratura italiana* (Jan., Feb., Mar. 1949). 110-111.

A volume in the new edition of XIXth century novelists published by Garzanti and edited by Pietro Pancrazi. The works of Barrili herein contained are his novels and memoirs as well as *Con Garibaldi alle porte di Roma* ("With Garibaldi at the Doors of Rome") and two discourses on Garibaldi. Edited by Alessandro Varaldo.

UGO BETTI

Capasso, Aldo. "Ugo Betti, drammaturgo e narratore" (Ugo Betti, Dramatist and Novelist"). *Italia che scrive* (March, 1949). 3.

Ugo Betti is one of the outstanding authors in present-day Italy. Once a poet, he has reflected his lyricism on the everyday life of his fellowmen, lending to their suffering the benevolence of his understanding. This is a keen and authoritative study of Betti as a playwright and a novelist.

LIBERO BIGERETTI

Pampaloni, Geno. "Libero Bigeretti: *Un discorso d'amore* ("A Discourse on Love"). *Belfagor* (Nov., 1948). 752.

An illuminating note on this contemporary novelist whose traits Pampaloni stresses: autobiographical material, faithful rendering of events he has observed, no idealistic transposition. Other novels by Bigeretti are mentioned: *Esterina* ("Young Esther") (1942); *Un'amicizia difficile* ("A Difficult Friendship") (1945); *Il villino* ("The Villa") (1947). The *Discorso d'amore* (1948) is the story of a dead love in the form of a letter to a woman.

LUIGI CAPUANA

Trombatore Gaetano. "Luigi Capuana critico" ("Luigi Capuana as a Critic"). *Belfagor* (July, 1949). 410-424.

Studies the position of Capuana as a theorist of literature and of the novel. Sees in him the lack of a deep sentiment of art and poetry.

COLLODI (CARLO LORENZETTI)

Allodi, Ettore. "Tutto Collodi" ("The Whole of Collodi"). *Nuova Antologia* (May-August, 1948). 327-329. 752.

A discussion of the new edition of the main works of the author of Pinocchio, edited by Pietro Pancrazi.

GABRIELE D'ANNUNZIO

Tarnassia-Mazzarotto, Bianca. "Lettere al comandante della brigata Regina" ("Letters to the Commandant of the Regina Brigade"). *Nuova Antologia* (Oct., 1949). 165-175.

Letters that document the relations between D'Annunzio's troops and the regular Italian Army during the occupation of Fiume in 1919. They are addressed to Riccardo Castelli, commandant of the Regina Brigade.

EDMONDO DE AMICIS

De Blasi, G. "Cronaca" ("News"). *Giornale storico della letteratura italiana* (Jan., Feb., Mar., 1949). 110.

In the new edition of the XIXth century novelists edited by Pietro Pancrazi and published by Garzanti of Milan, two volumes are dedicated to the works of De Amicis. They are edited by Antonio Baldini.

EMILIO DE MARCHI

De Blasi, G. "Cronaca" ("News"). *Giornale storico della letteratura italiana* (Jan., Feb., Mar., 1949). 110.

Calls attention to the new edition of the XIXth century novelists edited by Pietro Pancrazi. The new volume contains the best novels by De Marchi, his short stories and poems. It has bibliography, too, and an essay by Alfredo Galletti on De Marchi.

GRAZIA DELEDDA

Flora, Francesco. *Saggi di poetica moderna* ("Essays on Contemporary Esthetics"). Messina: D'Anna. 177-189.

Looks at Deledda's fiction through the formula of "art of the landscape" in that the scene of almost all her novels is laid in Sardinia. Through the landscape Deledda found expression for her sensitivity.

CARLO DOSSI

De Blasi, G. "Cronaca." ("News"). *Giornale storico della letteratura italiana* (Jan., Feb., Mar., 1949). 111-119.

New edition of XIXth century novelists. Carlo Linati edits the works of Carlo Dossi with a preface and bibliography. Contains also a study of Dossi on his contemporary and friend, Rovani, a precious document for the Scapigliatura milanese (The Disheveled Ones of Milan).

PAOLA DRIGO

De Blasi, G. "Manara Valgimigli: *Uomini e scrittori del mio tempo*" ("Men and Authors of My Time"). *Giornale storico della letteratura italiana* (Jan., Feb., Mar., 1949).

Paola Drigo died in 1938. Known as the author of *Maria Zef* (1936).

According to Valgimigli, this novel ranks among the most important books of the last twenty years for its moral tone and artistic perfection.

P. A. QUARANTOTTI GAMBINI

Puccini, Dario, "P. A. Quarantotti Gambini: I nostri simili" ("P. A. Quarantotti Gambini: Our Fellowmen"). *Italia che scrive* (Jan., 1949). 5.

Three tales first published in 1932 by the Solario group. Reviewer notices the restraint, simplicity, and directness that Gambini has kept in later novels, such as *L'onda dell'Incrociatore* ("The Wave of the Cruiser").

FRANCESCO JOVINE

Lombardi, Olga. "Il tema istintivo di Francesco Jovine" ("The Theme of Instinct in Francesco Jovine"). *Nuova Antologia* (Oct., 1948). 210-213.

States that the climate in which this young author thrives best is in the Proustian one of the role of memory that revokes our past and makes it live very vividly.

GUIDO LOPEZ

Fuscà, Franco. Guido Lopez: *Il Campo* ("The Concentration Camp"). *Italia che scrive* (Feb., 1949). 29.

Shared the literary prize, "Opera Prima," with Francesco Serantini, author of *Il fucile di Papa della Genga* ("The Gun of Papa della Genga"), in 1948. The critic points out that the novel is the first work of a young author. Also stresses the spiritual undertone in the experiences through which the protagonist, Roberto, passes in a concentration camp in Switzerland during the last war.

ALESSANDRO MANZONI

Croce, Benedetto. "Umberto Calosso: *Colloqui col Manzoni*" ("Conversations with Manzoni"). *Quaderni della critica* (July, 1949). 108-110.

In reviewing Calosso's book, Croce insists on the thesis proposed long ago concerning the "moralistic" tone of *The Betrothed*, but defends himself against Calosso's accusation that he, Croce, excluded moral passion or sentiment from poetry. According to Croce, poetry, when truly great, is moral by its own nature. Any moralistic goal consciously assigned to it by an author tends to dull its poetic quality.

Caretti, Lanfranco. "Mario Sansone: L'opera poetica di Alessandro Manzoni." *Belfagor* (July, 1949). 492-497.

Damaging review of a book that, according to Caretti, adds very little to the knowledge of the ideas of *The Betrothed*.

Flori, Ezio. "D'Azeglio, Manzoni e i repubblicani unitari." *Nuova Antologia* (Oct., 1948). 129-142.

Manzoni never had any sympathy for the republican form of government.

Ragonese, Gaetano. "Studi Manzoniani." *Nuova Antologia* (Sept., 1949). 87-95.

Detailed study of the latest books on Manzoni, as well as on his age. The author calls our attention to new editions of Manzoni's letter to Chauvet (1821), and of the *Conciliatore*, the journal that appeared in 1818 for two years. The works on Manzoni veer towards a careful study of his attitude towards classicism, romanticism, style, language, Christianity. Ragonese singles out Attilio Momigliano as the best critic of Manzoni. Vigliani, S. "Fausto Nicolini: Una vittima storica di Alessandro Manzoni."

Giornale Storico (April-June, 1949). 197-199.

A vindication by Nicolini of Don Gonzalo Fernández de Córdoba, who in *The Betrothed* has been presented by Manzoni in a very negative and even farcical light. Nicolini with documents shows that the presentation is not accurate in terms of historical truth.

GIUSEPPE MAROTTA

Fuscà, Franco. "Giuseppe Marotta: *A Milano non fa freddo*" ("Giuseppe Marotta: ("It is Not Cold in Milan"). *Italia che scrive*. (April-May, 1949). 77.

A brief article on a new book by the author of *L'oro di Napoli* ("The Gold of Naples") and *San Gennaro non dice mai no* ("St. Gennaro Never Says No"). The book is viewed as the work of a warm-hearted southerner who lives in Milan and admires the daily struggle of those who reside in the great metropolis. His reactions are centered in the vicissitudes of the protagonists, Carlo and Teresa, two individuals of the middle class who struggle in vain to break loose from the social conventions of their environment.

ARMANDO MEONI

Lattanzi, Mario. "Armando Meoni: *L'ombra dei vivi*" ("Armando Meoni: The Shadow of the Living"). *Italia che scrive* (April-May, 1949). 77.

A brief and strongly etched episode of life in the province concerning five brothers and sisters who insist on living together only to realize a sordid and hateful mode of existence.

FRANCO MEONI

Pampaloni, Geno. "Franco Meoni: *Vigilia d'uomo*" ("Franco Meoni: Vigil of a Man"). *Belfagor* (Nov., 1949). 738.

Notes the fact that Pietro Pancrazi has edited the diary of this youth, who died when only twenty. It is a book rich in sensitiveness and tinged with the melancholy of one who is conscious of his approaching untimely death.

NEERA (TERESA RADIUS ZUCCARI)

De Blasi, G. "Cronaca." ("News"). *Giornale storico della letteratura italiana*. (Jan.-Mar., 1949). 110-111.

Calls our attention to the new edition of novelists edited by Garzanti in Milan, under the editorship of Pietro Pancrazi. The first volume, prepared by Croce, contains the works of Neera with an essay by Croce.

IPPOLITO NIEVO

Zampieri, Filippo. "Appunti sull'epistolario di Ippolito Nievo" ("Notes on the Letters of Ippolito Nievo"). *Belfagor* (Nov. 30, 1948). 648-665.

Studies the literary influence of Stern, Foscolo, and Manzoni on the author of the *Confessioni di un ottuagenario* ("Confessions of an Octogenarian") by using Nievo's letters already published as documents of contacts that Nievo avows to have existed between him and these authors. Zampieri follows in a very penetrating manner the growth of Nievo's art through his confidences to his friends.

ALFREDO PANZINI

Filostrato. "Panzini." *Italia che scrive*. (April-May, 1949). 75.

Under the pseudonym of Filostrato, the author notes that ten years after his death, Panzini is as alive as he was before, because of the human value of his writings, that is, his amazement before the mysterious and baffling aspects of this life. He is neither ancient nor modern. He is always and only himself.

Russo, Luigi. "Alfredo Panzini, Ultimo umanista poeta" ("Alfredo Panzini, The Last Humanist and Poet"). *Belfagor* (May, 1949). 332-338.

In studying the position of Panzini in the panorama of contemporary literature, the author sees in him a man who looks at modern life through the ideas of one who possesses an idealistic idea of the past. This is the source of Panzini's humor.

CESARE PAVESE

Puccini, Dario. "Cesare Pavese: *Prima che il gallo canti*" ("Cesare Pavese: Before the Cock Crows"). *Italia che scrive* (Feb., 1949). 20.

Presents the author as an outstanding novelist of today. The book contains two tales, one written in 1939, and the other in 1948. Both are autobiographical and deal with the tragic events of World War II. The two tales are very different. In the second, sentiment has taken the place of the intellectualism that characterized the first and made it arid and abstract.

ENRICO PEA

Fuscà, Franco. "Enrico Pea: *Zitina*." *Italia che scrive*. (Mar., 1949). 54-55.

We are informed that Pea has turned to the last war for material for

his latest novels: *Malaria di guerra* ("Malaria of War") (1947) and *Zitina* (1948). The nature of his characters, however, has not changed. They remain passionate and impetuous in the new setting. Nor have bombings and destruction dimmed the author's sentimental character.

LUIGI PIRANDELLO

Zoja, Nella. *Luigi Pirandello*. Bergamo: *Morcelliana*, (1948). 240 pp.

The author has investigated the aesthetic theories that serve as a background to the works of Pirandello. As a novelist, he is presented, first, through his adherences to the creed of naturalism, then through his aesthetics of humor and then as sharing in the trend of "ermetismo," a sort of accultism in art. We do not find any justification for classifying Pirandello with the latter group. The undertone of tragic despair before the enigmas of human existence is very clear to and in him.

VASCO PRATOLINI

Frattarolo, Renzo. "Vasco Pratolini: *Un eroe del nostro tempo*." ("Vasco Pratolini: 'A Hero of Our Time'"). *Italia che scrive*. (April-May, 1949). 77.

Deals with the post-war period and presents the Freudian complex of Sandrino, a youth who falls in love with a widow much older than he. For the critic, the complications of eroticism blur the main theme of the novel: the struggle for something positive that characterizes the society of our time.

Russo, Luigi. "Vasco Pratolini: *Un eroe del nostro tempo*" ("Vasco Pratolini: 'A Hero of Our Time'"). *Belfagor* (July, 1949). 504.

Notices a change and not for the better in Pratolini's novel. While before, a halo of poetical feelings enveloped his fiction, the present story portrays the seamy side of life without any undertone of poetry in it.

Varese, Claudio. "Vasco Pratolini: *Un eroe del nostro tempo*." ("Vasco Pratolini: 'A Hero of Our Time'"). *Nuova Antologia* (Sept., 1949). 105-105.

The hero is a youth who finds his doom in a mode of living, empty and corrupted, that leads him to murder. The setting is that of Italy during the struggle between ex-fascists and Partisans.

FRANCESCO SERANTINI

Fusca, Franco. "Francesco Serantini: *Il fucile di Papa della Genga*" ("Francesco Serantini: The Gun of Papa della Genga"). *Italia che scrive* (Jan., 1949). 6.

A novel that continues the trend of idealizing the life in the province by presenting the exploits of a handsome bandit, a sort of Robin Hood.

MATILDE SERAO

De Blasi, G. "Cronaca." ("News"). *Giornale storico della letteratura italiana* (Jan.-Mar., 1949). 110-111.

A new edition of the works of Matilde Serao in two volumes, edited by Pietro Pancrazi with bibliography.

IGNAZIO SILONE

Bocconi, Alberto. "Ignazio Silone: Fontamara." *Nuova Antologia* (Sept., 1948). 95-97.

Points out that Silone is a social novelist and not a psychological or individualistic one. Links Silone to the picaresque novel.

ITALO SVEVO

Bonora, Ettore. "Italo Svevo." *Belfagor* (Mar., 1949). 176-178.

An important essay on the art of Italo Svevo (Ettore Schmitz) that takes into consideration the conclusions of former critics (Di Benedetto, Sapegno, Devoto) and insists on the technique followed by Svevo in his novels, and especially on the use of diary in *La Concienza di Zeno* ("Zeno's Conscience").

G. TITTA ROSA

Pampaloni, Geno. "G. Titta Rosa: *Secondo Ottocento*" ("G. Titta Rosa: 'Second Half of the XIXth Century'"). *Belfagor* (Nov., 1948). 750.

A brief criticism of this book dealing with the outstanding novelists of the second half of the XIXth century: Nievo, De Marchi, Verga, Fucini, Fogazzaro, and D'Annunzio.

GIOVANNI VERGA

Lo Nigro, S. "Le due redazioni del *Maestro Don Gesualdo*" ("The Two Revisions of *Maestro Don Gesualdo*"). *Giornale storico della letteratura italiana* (Jan.-Mar., 1949). 217.

The comparison between the first and final forms given to this novel showed that Verga got rid of the flowery style of his first period, usually called romantic, in order to adhere to a controlled and classical concept of form.

ELIO VITTORINI

Trilling, Diana. "The Story of One Man's Odyssey." *New York Times Book Review* (Nov. 27, 1949). 1 and 37.

Stresses the positive aspect of the novel *In Sicily* by Elio Vittorini, recently translated into English. The reviewer claims that Vittorini predicates the need of hope as a way of regenerating humanity.

Pampaloni, Geno. "Rileggendo *Il garofano rosso* di Elio Vittorini" "Upon

Reading Again 'The Red Carnation' of Elio Vittorini"). *Belfagor* (Mar., 1949). 231-234.

Studies critically the introduction written by Elio Vittorini to his novel *Il garofano rosso* (1948). Pampaloni grants to Elio Vittorini the distinction of having introduced new literary patterns of fiction, modeled on Faulkner, Hemingway, Joyce, and Saroyan, but is skeptical of the power of the inner substance of Vittorini's novels.

Varese, Claudio. "Elio Vittorini: *Il Sempione strizza l'occhio al Fréjus; Le donne di Messina*" ("Elio Vittorini: 'Mt. Semblon Flirts with Mt. Fréjus; The Women of Messina'"). *Nuova Antologia* (Sept., 1949). 101-104.

The author links the form of these two novels by Elio Vittorini with American literature. In this manner contemporary criticism is attempting to explain by analogy with American literature the original form of this original novelist.

TRANSLATIONS FROM RUSSIAN INTO ITALIAN

Messina, Giuseppe L, "Le traduzioni dal Russo nel 1920-1943" ("Translations from the Russian from 1920-1943"). *Belfagor* (Nov., 1949). 693-703.

Contribution to the study of the cultural background of the contemporary novel. Mentions the creation of a Slavic institute in Rome and its activities. The interest in Russian literature has been and still is very keen.

ON THE NOVEL

Pancrazi, Pietro. "*Scrittori d'oggi*." ("*Contemporary Writers*"). Bari. Laterza. 1948.

The fourth series of portraits of contemporary authors sketched by a critic who possesses a great artistic taste and a vast culture. He deals with Bruno Cicognani, Riccardo Bacchelli, Carlo Levi, Carlo Rosselli, and Elio Vittorini.

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Foreign Languages for the Naval Officer

A SENIOR naval officer, now serving in Western Europe, recently said to me:—'The most valuable asset I could have at this time would be a fluent command of two or three foreign languages.' It is perhaps the tragedy of our national existence that we are constantly being placed in international situations for which our youth, either as a nation or as individuals, has given us little preparation. Few midshipmen, even today, can see themselves as future ambassadors or possible governors of territorial mandates, nor could we as recently as ten years ago visualize our nation playing the rôle of reluctant administrator to large populations beyond our national borders. While a naval officer's primary responsibility is to command the naval forces of his country, he should not allow these immediate duties to obscure from his view certain less predictable duties of international implications, the proper discharge of which may determine the fate of his own country as well as that of foreign nations looking to us for leadership.

Americans have until now been known as very poor linguists. Where this reputation has been deserved, the reasons therefor were quite obvious: lack of interest, inhibitions (fear of making mistakes in grammar or pronunciation), and an arrogant belief that English is more important than other languages and that consequently other nationals should learn our language. That we are unique in the first of these attitudes may be seen from the fact that ours is the only country in the world where responsible scholars would insist that foreign languages are not worth studying. Our language inhibitions are very real, and prevent us from making contacts with foreign nationals; however, if we could observe the complete equanimity with which European officers speak a foreign language fluently but with atrocious accent and usage, we might be tempted to follow their example. As for the notion that the rest of the world should learn our language, desirable as a universal language might be, it hardly indicates a policy destined to win many friends in a world divided by strong nationalistic feelings, and, most important of all, it is not feasible within a predictable future.

Despite the well-known hyphenated character of the American population, it is interesting to note that the assimilative powers of our nation have been sufficiently strong to create a group feeling that tends to exclude foreign tongues from our society. In children, the desire to speak

English like the other boys and girls is so strong that only in rare instances will the offspring of foreign-born parents retain the slightest trace of experience in the foreign tongue. Western Europeans express some astonishment at the degree of assimilation in their former nationals residing here; in their own countries the children of the foreign-born speak their parents' language at home and learn the language of the country in school. The old educated classes hired French and German tutors to make sure their children would be fluent in those important languages. In America the prejudice against foreign languages has probably served a useful purpose, and has on occasion deceived ambitious European leaders who hoped to exploit the hyphenated populations. It may be assumed, however, that our nation is now sufficiently well established to allow us to consider the initiation of a program of objective foreign language study and practice in the interest of international peace.

The language *tabu*, added to a geographical isolation, has given rise to two opinions which form the basis of most of our language teaching policy up to now: (A) The average pupil will never have an opportunity to speak the foreign language, so why bother about anything more than a reading knowledge; (B) English is the most important language in the world, so why not let other countries learn our language. The first of these conclusions leads inevitably to the decision that foreign material can be reached through translation, and hack translators can be had by the dozen, so why bother to learn a foreign language? Some will add that most of the significant work in science and literature is being done in this country anyway. Most of the recent surveys of graduate schools here indicate that the students had no use for the reading requirement since they did no research entailing the use of foreign material. Our second conclusion, 'Let the foreigners speak our language,' whether it applies to our nation as a whole, or only to the specialists working at the international level, is well conceived to put our nation in the very isolation that is the goal of the communist leaders.

The United States Navy has been faced throughout its history with a need for certain language talents in the fleet. More than this, its effectiveness in implementing our foreign policies could have been greatly enhanced through a general understanding by its educated officer cadres of the history and culture of foreign peoples. John Paul Jones realized this fully when he wrote to the Naval Committee of Congress on September 14, 1775:—'It is by no means enough that an officer of the Navy should be a capable mariner. . . . He should not only be able to express himself clearly and with force in his own language, both with tongue and pen, but he should also be versed in French and Spanish.' However, officers of the Navy are not necessarily as worldly wise as John Paul Jones. They reflect a strong dose of the general American foreign language prejudice. This is often ex-

pressed dogmatically:—'The essential thing is to fight the ship. Any old hack can serve as an interpreter.' 'As for relations with foreign peoples, the foreign admirals speak English.'

I need hardly say that the Navy today has reason to value language skills in its officers. At the beginning of the war we were lucky to have as many as two experienced officers who could handle Russian effectively. The program of sending officers to Riga for practice in that language had paid some dividends. The comparatively few officers who had survived the older Japanese program were worth their weight in gold during early Pacific operations such as Midway. For much of the war we were dependent on one naval officer for liaison and reports from the entire Murmansk-Moscow area. But one or two qualified officers are not enough. In the Navy we assume that there will be standby personnel.

The establishments at Boulder, Colorado, and later at Anacostia, have served the Navy well. American naval officers have demonstrated that under pressure they can learn more foreign language in six months than most immigrants learn in six years. Our Foreign Language Department at Annapolis has turned out a number of graduates who are prepared to work in any field requiring a foreign language skill. Some members of the Russian classes of '46, '47, and '48 have already served as the youngest attachés and foreign language instructors ever appointed by the Navy.

However good our actual program of instruction may be, specific steps must be taken to make sure that we shall have qualified officers when and where they are needed most. Language skills, or any other intellectual acquisitions, cannot be stock-piled like certain raw materials. They tend to lose the fine edge when not used. How many times have older officers told me with a look almost of reproach, 'I took ————— (language) at the Academy, and today I can't speak a word of it.' Naturally such snap judgments fail to consider the important residue of culture that remains in the student even when the active use of the foreign language has been neglected. It is this fine dust of knowledge that conditions and affects every word we use, and enables us to participate more fully in the community of human learning. Nevertheless we must admit that if the active language skills of our graduates are to survive the effects of our general language prejudice, *we must provide in the Navy a suitable intellectual climate for the development of these skills.*

The first step in the creation of such an intellectual climate would be to dispel the notion within the Navy that there is little relation between assignments to intelligence duty or to foreign billets and the officers' language qualifications. The place of foreign languages in the service should be clearly defined to future officers as well as to the various cadres now in service. There is apparently no need for officers as language experts in the narrow sense of the word, since the officer can hardly be expected to devote

a career to this specialty and still qualify as a naval officer. Exceptionally competent junior officers could be assigned to instructorships, preferably after their first tour of duty at sea. The ratio of such cadet instructors to specialists should be small, since too great an inbreeding of language students could easily lead to the old game of the blind leading the blind. In the interests of national security, language study should be distinct from any sentimental interest in a foreign ideology. While we should capitalize on any native background possessed by our officers, there will be many occasions when it would be desirable to have Commander Kouznetzov, USN, represent us to the French, and Commander Dupont, USN, transact our business with the Russians. At all times the importance of an objective viewpoint on language should be stressed.

To implement the establishment of an intellectual climate for languages in the Navy we can proceed on two planes of administration: The first would deal primarily with the phases of information and propaganda. (By propaganda we do not mean to popularize the subject and to drag in the unwilling, but rather to show the naturally interested how they can make use of existing opportunities.) It would aim at making the officer aware not only of the value of a given foreign language, but indicate to him the means for maintaining and developing his skills while on various professional assignments. The second phase would take in formal advanced courses of instruction and testing various stages of progress leading to a proficiency rating higher than any now possessed by officers of our Navy. Such a proficiency should warrant an official designation with corresponding increase in pay, but should be tested at regular intervals in order to insure that it is being maintained.

How can a busy officer keep up a foreign language? Dozens of times during the past few years I have tried to converse in ———— (language) with young officers who had recently completed a course in it. 'I just can't keep up. I'm too busy,' is the usual comment. One may inquire whether a skill that cost the government a goodly sum and took its toll of the officer's time and effort should be allowed to slip into oblivion. A little systematic organization of leisure activities will certainly prevent this waste.

First of all, we must never pass up an opportunity to speak in the foreign language with natives, students, or classmates who have some fluency. Aboard ship there is plenty of time for cribbage and reading. Why not organize on the language basis? The wardroom library is usually well stocked with excellent reading material. It would not require much effort to procure certain additional works in various foreign languages. Some of the foreign naval journals are excellent. The French, for instance, have a dozen or more fine reviews covering a wide range of subjects, including fiction and articles on the contemporary scene. A systematic student of foreign language tailors his study habits to suit the pattern of his thoughts

and activities and uses as many bridges as he can find. An engineer with a strong religious background and a love for folk music could find 'bridging' material by reading foreign technical journals on topics of current interest. At chapel he could read the New Testament in a foreign language. His folk music, recorded or otherwise, would become more interesting in the foreign idiom. Such a man, finding himself at a reception in a foreign port, will not gather with his fellow officers, but will spend interesting moments learning the views of foreign citizens. His shore leave will not be spent in the bar of the largest hotel, for large hotel bars are about the same in any country, but he will get out and observe the real aspects of the foreign land. He will note that European officers generally speak French and other languages besides their native tongue. They often speak them atrociously, but fluently (which is the important thing).

Reading is much more useful than the all-out spoken language school would have us believe. Yet it is not enough. Those who have few occasions to meet fluent speakers of the language can certainly make use of radio, phonograph records, films, plays, etc. For many years my inexpensive radio-recorder has supplied me with current short-wave broadcast material for playback at a cost less than an average smoker's budget for tobacco. Time in the wardroom mess is not infrequently a bore. The moments I remember with most satisfaction are those when a half dozen compatible souls would embark on a discussion of some interest after evening chow. Such an exchange of opinions might last for several hours, and everyone seemed to feel a bit wiser afterwards. Ashore and afloat the word could be passed as a matter of course that Lieutenant Commander Takoyto will meet with interested confrères on such and such an evening to discuss in Russian a topic of current interest. At the next happy hour that clever and talented artist, Ensign Untel, will sing French songs in the manner of Maurice Chevalier. He will be followed by Lieutenant Fulano, who is well known for his interpretation of Argentine songs. The possibilities are many and the outlay of cash required would be small. Language study, like most human activities, demands, above all, interest and patience. After a certain point you are on your own; your laboratory is the world. The best linguists I know in the fleet were not necessarily 4.0 men in class; they were rather men who had the patience and interest to see it through on a career-long basis.

The second administrative phase of language promotion in the Navy, the formal instruction and regular testing program, would be essential to determine whether we have qualified personnel when we want them. There are thousands of people who in their mistaken way claim to speak or read certain foreign languages. In a large percentage of these cases the skill is so rusty that it is useless. The Soviet Navy follows the language training of its naval officers with the assiduousness of the MVD. During the recent con-

flict, whenever lend-lease seemed to call for one officer on mission, the Soviets would send a dozen. Schools were set up, and English lessons were mandatory for all personnel. Texts were written for the course by an American teacher of English long accustomed to working with the foreign-born. After passing several courses of this *Technicum*, the officer received an official designation and 5% increase in pay. Incidentally, when our State Department initiated its English teaching centers in South America, it could find no better texts for teaching English to foreigners than these same *Technicum* manuals put out for *Amtorg*. While we certainly have no reason to imitate the Soviets in most matters, we may note that as a state established with the avowed purpose of world domination, they have spent tremendous sums of money on foreign language instruction. To many of us their overall results seem mediocre, but it must be remembered that they started with a highly illiterate mass thirty years ago.

We have indeed put forth considerable effort in language instruction since 1940. As a nation, however, our language prejudices appear to be as strong as ever. I wonder how many words of German the average American officer or enlisted man has learned during the years of occupation in Germany. Some time ago I returned on a transport from Italy with troops that had been in the country for three years. Outside of an officer who had studied Italian at home as an American undergraduate, not one of the officers had learned any Italian. The obverse side of our language prejudice is a naïveté which leads some to believe you can learn a foreign language in six months. Try it some time. A talented student can master a great deal in six months. He can also lose most of the ground gained in another six months without practice.

We have spent and are spending large sums to develop basic language skills. For a comparatively small additional investment of time and money we could prevent the present acquisitions from being a 90% loss.

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Realism in the Teaching of Foreign Civilizations

FOREIGN language teachers have long recognized the desirability of including a certain amount of foreign culture or of civilization material in their classes. A study of such material is expected to widen interest in the people whose language is being studied and aid in developing an understanding and appreciation of their way of life. In the New York City Auxiliary Syllabus in Modern Foreign Languages, the objectives on teaching civilization are stated as follows: "The pupils' contact with various phases of the foreign civilization should help him to appreciate the beauties of art, music and literature in general, and, in particular, the achievements in these fields by the people whose language he is studying. Skillful correlation with other departments of the school should aid considerably in accomplishing these objectives and in emphasizing the close interrelation of human endeavor in all parts of the world. This should in turn result in good taste, a taste, of fairness, tolerance toward other peoples and a strengthening of the democratic ideals of our own country. In short, this type of instruction in civilization establishes foreign languages as a most significant and vivid social science."¹ Other objectives might be added, depending upon the development of related material, but the significance of the whole problem is certainly evident.

No doubt every teacher of foreign languages utilizes civilization material to a greater or lesser degree. Occasionally, courses are planned which devote much of their time to the presentation of civilization material. This article is not attempting to indicate the amount of civilization material which should be taught, but rather it intends to point out where emphasis might be placed when such material is included in a course.

Cultural material cannot be classified into two fields, one appropriate for use in language classes and the other for such areas as social studies. Most cultural material is general in nature and must be selected on the basis of course objectives as well as types of students enrolled. With careful planning some foreign prose and poetry can be adapted for use in social studies classes, even though it has been recognized that, "Nothing can give us a better insight into the social pattern of a foreign nation than learning its language."² Unlike the Europeans, not many Americans find time to de-

¹ New York (City) Board of Education. *Auxiliary Syllabus in Modern Foreign Languages*, New York, 1937, p. 11.

² Max Oppenheimer, Jr. "Literature and World Understanding," *Modern Language Journal* (February, 1950) 24: 104.

velop the ability to read foreign literature in more than one or two languages. For this reason, some use of translations may be necessary, both in foreign language and social studies classes. Two difficulties must be recognized however, when such material is to be included: translations are not always accurate, and they are frequently not available.

The appreciation of a foreign peoples' way of living naturally becomes a major objective when cultural material is used in a classroom. Appreciation can only result from contact with some form of stimulation such as may be obtained through music or literature. It is important to recognize that cultural values should develop "insights, attitudes, and appreciations as will contribute to balance and perspective in human relations."³ Such ends are acceptable to most teachers, the difficulty lies in finding effective means to achieve these ends. The responsibility for finding these means rests upon all teachers and educators who help plan the educational programs in our American public schools of today.

It would scarcely be just to claim that teachers alone are to blame for the misunderstandings and lack of harmony existing among the peoples of the world today, and yet the teachers must accept a share of the responsibility for this condition. Reciprocal attempts at understanding each other are but initial steps in the direction of harmonious human adjustment, other steps must also follow. Mankind has certain universal characteristics, this can be recognized from the fact that no one people can limit its cultural productions for appreciation and understanding to its people alone; these productions are common to all who may come in contact with them. During the last World War, despotic groups in some countries did attempt to suppress the music and literature of certain great masters because the latter were charged with belonging to inferior races. Such movements did not succeed for long. The art which these masters and others produced belong to all mankind and not to any one race or people. Yet culture alone will not assure harmonious human adjustment. We may well examine the view that the development of a culture is a valid means for measuring the degree to which a people have become civilized. Achievements of a cultural nature, offer no certain assurance that reversion to primitive passions and hates on the part of some members of a people will not occur, especially when war and economic pressures tend to lift emotional restraints.

War tends to destroy the culture of any nation. This is especially true in the physical field where architectural structures, which often took centuries to construct, are shattered in a matter of minutes. The music, the art and the literature of a people however, are more stable, they may change over a period of time and war may destroy some of them, yet there are some phases of each that will live on because they have spread and become a part

³ Walter V. Kaulfers, *Modern Languages for Modern Schools*, New York: McGraw-Hill Book Company, 1942. p. 281.

of the culture of other peoples as well. A war is not only destructive when it occurs, it also tends to destroy, for years to come, the basis for the future cultural growth of a people. In the period following the "Thirty Years War" in Europe, much of the continent was left in ruin and the people became the slaves of poverty and suffering. Nearly a century had to pass before this area again became culturally productive. It is not pleasant to consider whether a similar fate once more awaits the continent, or possibly even the entire world. Any war of tomorrow may destroy much of our present-day world civilization.

For true understanding, the products of a civilization must be interpreted as a part of the people who produce them. The student of today, for example, may have difficulty understanding the viewpoints held by the characters in such medieval epics as the *Waltharilied*, if he is not familiar with the course primitive life of that day and how the Teutonic tribesmen were wont to make light of human suffering in combat. The students' familiarity with such a background should add considerable meaning to the taunting remarks flung out by the combatants in such an epic. Furthermore, if the student is able to find similar characteristics among the later descendents of these tribesmen, he should be in a position to draw conclusions that are much more accurate than those resulting from just one impression. In this connection, a study of the people of the past with those of the present may present some strange problems. For example, should we speak of the sadist torturers of modern concentration camps as being civilized when we speak of their ancestors as being savages? It may be necessary to recognize that civilization is both relative and progressive. The temperament and spirit of a people may be recognized by the music, the art, the folk lore, and the literature of their day. When these change, the characteristics of their culture and civilization have naturally changed.

The recent war has injected certain factors into the teaching of civilizations which can scarcely be overlooked, if students are to obtain a balanced and accurate impression of the people whom they are studying. During the last decade, foreign language teachers have faced a problem that is both unique and unpleasant; frequently the people whose language was being studied in their classes, belonged to the forces opposing our nation in war. These opponents were consistently pictured by press and radio as being depraved in character. Unfortunately, these charges were found to be true in far too many instances, yet no one nation has ever stood alone as being completely innocent of, nor completely tainted with, unmoral practices during the period of a war. Moral principles have a habit of getting badly warped when self preservation becomes a major objective.

Few teachers are in a better position to recognize the value and importance of our democratic ideals than those who work with foreign languages. They can understand the drives and motives of foreign peoples bet-

ter because they can speak the same language and thereby more nearly experience the same emotional reactions. This view of the value of understanding others by knowing their language, is supported in a statement made by a recent traveler to northern Europe. "Sweden," this observer says, "is in a better position to understand Europe than is the United States, largely because the Swedes speak the languages of all the larger powers and can better interpret their views."⁴ Foreign language teachers are also in an advantageous position to recognize the various forces that may cause foreign cultures to break down. This position incurs a dual responsibility in that the teacher must aid students in understanding these causes and yet the teacher must not appear to be sympathetic with any such forces as may be undemocratic in principle. This is a task requiring the wisdom of a Solomon and the diplomacy of a Disraeli. Teachers in almost all of the foreign languages have been confronted with this situation at one time or another. Recently, Spanish teachers have faced the problem of a civil war and victorious dictatorship in Spain, German teachers the stigma of a Nazi regime in Germany, the French an accusation of collaboration with the enemy in France, and the Latin teacher the exploitation under a dictatorship of the country where Roman culture once prevailed. In spite of all these difficulties, however, most foreign language teachers have dealt with the problem with reasonable success. The balanced attitudes with which their students have gone out to face the world will support such a claim.

American teachers face a dual responsibility during times of war. They must help youth appreciate and cherish the ideals of our own nation and at the same time aid youth in maintaining a balanced perspective of the war in progress. If this sounds like a confused assignment, it is just that. Anyone who lived during the two recent world wars will, I am sure, recognize that there was much less war hysteria in the schools and among the people during the recent conflict than in the first. This appears rather remarkable when we realize that far more homes suffered personal losses during the latter war than during the first. Certainly it cannot be said that there was a less resolute purpose to win among the people of our present generation; could it be that this change in emotional expression today indicates a more purposeful and balanced attitude toward differences between races and peoples? Teachers have certainly been privileged to discuss and study aspects of such problems more freely during the recent years than at any time before. Although enrollments have shifted somewhat between the languages during recent years, fewer and fewer schools have dropped a

⁴ This statement was made by Dr. David E. Lindstrom, professor of rural sociology at the University of Illinois, after a period of study of the people of Sweden. It appeared in the *News Gazette* of Champaign, Illinois, March 9, 1950, in an article written by N. H. Shere.

language just because it has been spoken by the people enlisted in a war against us.

Foreign language teachers have faced another problem during the last decade, it has become difficult to present certain aspects of world civilizations because of the lack of appropriate illustrative material. Teachers are still using old stocks left from the prewar period. Such stocks include visual material often of poor quality and often of a propagandized type put out by travel bureaus in the late thirties. Many of these bureaus were closed during the war and the replacement of such material is now practically impossible. The writer believes that some of this material, if still available and usable, may be doubly valuable now. It can be used to familiarize the student with the culture of the past, and also to document the forces that were at work at that time, leading to the disaster which was to follow. There are films of this period which show the regimentation of youth into labor camps for indirect training for war. Other characteristics of similar significance can also be found; many of these point directly to the restriction of human liberty under the hand of dictatorships.

New films and new illustrations will again make their appearance. These will depict a different world to those who once admired the classic beauty of the old. Many attractive architectural structures of the past lie now as irregular heaps of rubble among vaguely familiar landscapes. Might it be possible for students to compare these changes of "before and after" and thereby recognize the shameful price which mankind must pay for war? Language teachers must accept considerable responsibility for helping students recognize and evaluate the factors which have brought about such tragedy in the progress of mankind.

Some language teachers may prefer to deal only with those aspects of an unfriendly civilization which appear pleasant or uncontroversial. It is not an easy task for a teacher to post attractive illustrations of classic structures of the past, to point out their architectural beauty of design, and then have to add, "but today these can no longer be seen, they are now just heaps of masonry." Effort and time given toward developing an appreciation of the artistic expression of a people who have conceived and constructed such pleasing forms may, after such a comment, appear somewhat futile. Yet, we must not forget that today we look at the ruins of old Greek and Roman structures and feel little responsibility for their condition. They were destroyed long in the past and, although we may regret their loss, there is little that can be done today except enjoy their remaining beauty, and possibly plan for their partial reconstruction. As we look at the moral and physical ruins left by the wars of our generation, however, we must accept a considerable share of the responsibility for what has occurred. Probably it was necessary to reduce man and his surroundings to this condition; to argue about this now will profit few of us and restore very little

of the loss. Yet, students should not be denied the privilege of studying this problem objectively.

The study of a peoples' culture will most certainly include samples of their significant literature, their folk lore, their traditions, all brought together to reveal the inner impulses and thoughts of a race. It has been well said that "The teacher must clothe the bare outline with the living semblance of the foreign people, picturing vividly their daily life, their environment and their reactions thereto, their way of being, as affected by their physical surroundings, their history, their traditions, their aspirations and ideals. The aim should be to show how a Frenchman, a German, an Italian or a Spaniard meets a situation which is common to all mankind; how he is what he is as the result of the natural resources and the inherited ideas and ideals of his country."⁶ It is a difficult task to do this thoroughly and accurately, and yet teachers must not overlook the cultural material of the past, both for its aesthetic value as well as for its instructional purposes. Teachers have an excellent opportunity to use the problem approach with such material. Units can be constructed which will draw upon some of the finest literature, art, and music ever conceived by man. To be fully appreciated, however, such material cannot be separated from the daily life of the people. It must reveal their environment and their reactions to this environment, their way of living, as affected by their physical surroundings, their past, as affected by their traditions, their aspirations and their ideals. Both teacher and student must face squarely the problems connected with such a study. They must analyze the causes which lead a people devoted to cultural achievements into the depths of war. Surely a realistic attack on such problems should aid youth in uncovering some of the causes of war, aid in eliminating these causes, and thereby lead to a more stable preservation of peace than has been the result of past efforts. The youth of our country can and will think for itself. As the Educational Policies Commission has stated so well: "all American youth have the capacity to think rationally; all need to develop this capacity, and with it, an appreciation of the significance of truth as arrived at by the rational process."⁶

Reality has a way of coming before us, whether we wish to face it or not. Our students have the right to enjoy the heritage of the past, and of understanding the ways of our own people and of the people about us. Furthermore, they have the right to examine the reality of the past as well as of the present; their problem is to decide the future fate of mankind.

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⁶ New York (City) Board of Education, *op. cit.*, p. 9.

⁶ *Education For All American Youth*. Washington: National Education Association, 1944, p. 17.

Miguel de Unamuno y sus Cartas a "Clarín"

NO SON muchas las cartas que M. de Unamuno cruzó con el crítico asturiano; tampoco sus relaciones fueron muy cordiales por parte del último, como veremos. Sin embargo, constituyen un monumento inapreciable para la historia del espíritu del genial autor vasco. Era Unamuno (1864-1936) doce años más joven que *Clarín* y durante mucho tiempo los escritos de Alas removieron en conciencia profundas tempestades. El catedrático de Salamanca bebió en las obras de Leopoldo con harta frecuencia, reconociendo siempre la importante dauda ideológica que con él había contraído. Unamuno, que seguía paso a paso la evolución de *Clarín* y que ansiaba ardientemente darse a conocer por entero, aprovechó un fútil pretexto para comunicarse con su maestro. Con fecha 28 de mayo de 1895 escribe D. Miguel su primera carta a *Clarín*, dándose a conocer y haciéndole varias observaciones lingüísticas sobre un artículo que aquél había publicado en *El Imparcial* de Madrid. Al final de la epístola, no puede contener su nerviosa curiosidad, revela el verdadero propósito que le guiaba a escribirle: "... usted, que tiene penetración y experiencia, verá desde luego lo que hay de pretexto en la ocasión de que me ha servido para dirigirle esta carta. Y no digo más."¹ Mas tarde, le confiesa haber sido "uno de sus más asiduos lectores . . ."² Se encuentra Unamuno en momentos de honda perplejidad espiritual; su alma es un hervidero continuo de sentimientos; su mente bulle de pensamientos. Quiere dejarse oír en España; tener un público amplio saber si sus escritos encierran verdaderas novedades. Y, a la vez, una irresistible simpatía le arrastra hacia *Clarín*, figura para él gigantesca y en la que ante todo busca su secreto humano, sus congojas íntimas. Unamuno era todo pasión y todo intelecto; sus cartas se distinguen por un ardor casi increíble, como si estuvieran tocadas por un oculto fuego de amor inextinguible. Su aparente soberbia de algunos momentos se desploma ruidosamente cuando cree tener un oído amigo. Hemos de considerar sus relaciones con L. Alas como una verdadera tempestad sentimental, un huracán afectivo que todo lo borra, y que no deja de ser nunca viril, vibrante, impetuoso. *Clarín* no llegó a entender la fuerza psicológica y la sinceridad angustiosa del vasco; parece haberle escrito poco y sin entusiasmo. Si M. Pelayo se mostró poco íntimo con Alas, éste se mantuvo cortésmente alejado de las frases tumultuosas de Unamuno. ¿Cómo pudo estar tan ciego?

¹ *Epistol*, de 1941, p. 46X55.

² *Op. cit.*, p. 49, 31 mayo 1895.

No se había ocultado a la perspicacia del Catedrático de Griego la metamorfosis espiritual de Leopoldo: "He seguido con interés y cuidado la última dirección de usted, su período místico en cierto modo, y tanto su artículo necrológico acerca del P. Ceferino, como 'Chiripa', como otros trabajos de usted, me han sugerido mil ideas . . ."³ Unamuno quiere entrar en seguida en el terreno de las confidencias: "Yo también tengo mis tendencias místicas . . ."⁴ Y, a este propósito, le cuenta el argumento de un cuento que piensa escribir, de índole autobiográfica, acerca de un joven muy religioso que llega a perder la fe. Concluye: "Hasta que tenga el hombre el cristianismo en la médula no tendrá otro remedio que conservar sus formas; sin *forma* no hay conciencia y por éstas tiene que pasar lo que haya de organizarse en el hondón del espíritu."⁵ Clara se ve aquí la actitud religiosa de Unamuno, para quien el amor a Dios ha de llevarse tan en lo íntimo del alma que no haga falta luego creer en El. En esta y en otros puntos es lo más probable que los dos escritores coincidiesen plenamente: ambos pasaron de las creencias más arraigadas a la pérdida de su ideal y, finalmente, volvieron al cristianismo, entendido según una concepción muy particular y nada rutinaria. Para los dos, el sentimiento religioso se convierte en una obsesión, en el problema central de la vida; a él ligan la reacción ante la muerte y el más allá, el destino de la propia obra literaria, la vocación artística y la vida en el hogar.

Según Unamuno, el mérito supremo del escritor era hacer pensar a sus lectores, y este mérito lo reconocía como existente en *Clarín*: "Es usted no ya el primero, casi el único escritor español que me hace pensar"⁶ es "El literato y pensador español a quien debo más ideas, gérmenes de ideas y cabos de hilo."⁷ He aquí un nuevo aspecto de *Clarín*; ya no es sólo el hombre, o el novelista, o el crítico sino el *pensador*, el renovador de ideas en España. A Unamuno se debe este juicio tan verdadero, que hoy está plenamente justificado. Tampoco deja de notar el autor vasco la mayor amplitud de criterio que se traslucía con los años en la obra de Alas: "A usted, como a D. Marcelino (M. Pelayo) con los años se le va ensanchando y serenando el criterio, que nunca creo fué cerrado."⁸

Gracias a estas cartas rebosantes de entusiasmo, logró Unamuno que *Clarín* publicase algunos artículos sobre sus trabajos literarios. Faltaba, sin embargo, la prueba decisiva. Unamuno envía en diciembre de 1896 al crítico asturiano su novela *Paz en la guerra*, obra amorosante cuidada y constituida, de carácter autobiográfico, y en cuya composición invirtió siete

³ *Op. cit.*, p. 53, 31 mayo 1895.

⁴ *Op. cit.*, *ibidem*.

⁵ *Op. cit.*, p. 54.

⁶ *Op. cit.*, p. 57.

⁷ *Op. cit.*, p. 61, 2 octubre 1895.

⁸ *Op. cit.*, p. 64, *idem*.

años. Esperaba las palabras de su amigo con enorme curiosidad e inquietud, pues siempre consideró el vasco esta novela suya como hija predilecta de su espíritu. Pasa el tiempo, corren los meses, y *Clarín* no da muestras de interesarse por ella, ni siquiera de haberla leído. Unamuno sufre una dolorosa impresión, pero sabe callar. Al fin, cuatro años después, con motivo de haber publicado Alas un artículo sobre los *Tres ensayos* de Unamuno, éste le dirige una extensísima carta. Allí juega Unamuno su última carta con *Clarín*, volcándose por entero en la confidencia, desgarrando su alma a fuerza de asombrosa sinceridad y de genial inspiración. Es dudoso que exista en ninguna lengua carta tan desnuda, humana y que revele tan implacable sufrimiento como ésta: "Esta carta va a ser una confesión, voy a desnudarme en ella y alguna vez a desnudarle el concepto que de usted tengo formado."⁹ Nada detiene a Unamuno en esta confesión espiritual; se muestra tal como es; reconoce sus deudas con *Clarín*; el deseo de triunfar en la literatura; los reproches que él y otros dirigen al maestro; su desilusión ante el silencio de Leopoldo sobre *Paz en la guerra* . . . Se toma a sí mismo como símbolo de la juventud estudiosa y exhorta a *Clarín* a que hable sobre ella y la defienda. Por estas páginas estremecidas cruza el alma atormentada de Unamuno, presa de cambios súbitos, oscilante entre la humildad y el orgullo, entre la amarga ironía y la veneración casi filial. El monólogo se convierte a veces en diálogo frenético, convulso, alcanzando un patetismo espiritual inolvidable. Para poder ser más sincero todavía, habla de sí mismo en tercera persona. Ante todo, trata de mostrar a Leopoldo la identidad espiritual que entre ellos existe; cómo los dos han sido igualmente incomprendidos y calumniados por la multitud: "Y él (Unamuno), que ve cuán mal juzgan estos flujos y reflujos de su conciencia, veía con cuanta ligereza juzgan de la actitud de usted en materia religiosa."¹⁰

La crítica de Alas sobre sus *Tres Ensayos* indigna a Unamuno por ser demasiado hábil e insincera, por dejar caer, como al descuido, afirmaciones hirientes sobre su falta de originalidad. Apasionadamente defiende sus ideas . . . " . . . pues bien, amigo Alas, yo creo que sí, que aquel Unamuno 'fuerte, nuevo original' (eran frases de *Clarín*) . . . , lo es, no porque piense cosas nuevas (así no lo es nadie), sino porque las piensa con toda el alma y todo el cuerpo. Y su originalidad está en el modo de decirlas. ¡La aprecia en tanto el pobre!"¹¹ Pero pronto el autor de *Paz en la guerra* salta a la súplica emotiva, buscando el corazón del maestro: ". . . dígame sin ambages ni rodeos, como a un hermano a quien se quiere guiar, como a un hermano, *Clarín*, como a un hermano (al describir esto se me turba la vista); dígame lo que ve en mí digno de corrección . . ."¹² Acaso nadie haya aconsejado a

⁹ *Op. cit.*, p. 84, 9 mayo 1900.

¹⁰ *Op. cit.*, p. 90, *idem*.

¹¹ *Op. cit.*, p. 92, *idem*.

¹² *Op. cit.*, p. 94, *idem*.

Clarín con tanto amor y generosidad como Unamuno. Véanse estas palabras: "¡Oh, amigo *Clarín*, si una vez lograrse usted despojarse del hombre que tantos enemigo le ha creado y . . . abriese la puerta de su juicio crítico íntimo, y hablase con absoluta sinceridad de nuestro movimiento literario!"¹³ Creyo comprender los sufrimientos de su maestro al tener que componer críticas poco sentidas: "Porque el público no es justo con usted; a mi quisieron comerme vivo una vez que puse a usted sobre Menéndez Pelayo, como propulsor de nuestra cultura, y añadí que este es frío siempre y usted tiene calor de alma."¹⁴ Pide a gritos verse libre de la leyenda de "oscuro" y de "sabio" que pesaba sobre él; desea que *Clarín* lea *Paz en la guerra*; solicita su amistad sincera. Y confiesa finalmente: ". . . Tengo la debilidad de fustigar más a los que más quiero, porque, por quererlos, los quisiera como deben ser, en consonancia con su hombre interior . . ."¹⁵

Al día siguiente, Unamuno escribe de nuevo a *Clarín*, casi arrepentido de haberse expresado con tal sinceridad, pero confía en que sus palabras no serán mal interpretadas. Ya no hay ninguna carta más de D. Miguel. Por desgracia, las de *Clarín* no se conservan. Este dramático episodio acabó probablemente así, sin que Leopoldo percibiese la grandeza efectiva del joven e impetuoso vasco, el más español de los escritores modernos de su patria, el pensador que habría de suceder a *Clarín* en la dura tarea de renovar la espiritualidad nacional.

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¹³ *Op. cit.*, p. 95, *idem*.

¹⁴ *Op. cit.*, p. 96, *idem*.

¹⁵ *Op. cit.*, p. 98, *idem*.

Notes and News

Far Eastern Exchange of Persons Program

One of the most influential groups ever brought to this country under this program arrived in New York at the beginning of October. There are in this group six leading Japanese judges, including Kotaro Tanaka, the new Chief Justice of Japan's Supreme Court, and they will be here for several weeks observing the organization and function of the American judicial system. The judges will spend most of their time in Washington, D.C., and in New York City, participating in seminars with Federal and State judges and law professors to help them understand the nature and theory of our judicial system. The purpose of this mission is to give six of their most prominent judges a real grasp of democratic ideas and of quick, efficient, practical administration. The project, which is being administered by the Institute of International Education, is part of the Department of the Army's Far Eastern Exchange Program inaugurated by General MacArthur in 1949.

Fellowships Under Inter-American Cultural Relations

The United States Office of Education, in cooperation with the Department of State, announces the availability of fellowships to United States graduate students as provided under the Convention for the Promotion of Inter-American Cultural Relations.

During the next academic year, the following countries probably will receive students from the United States: Brazil, Chile, Colombia, Costa Rica, Cuba, the Dominican Republic, Haiti, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, and Venezuela.

Students desirous of making application should write to the Division of International Relations, American Republics Section, U.S. Office of Education, Washington 25, D.C.

Latin American Institute of Mississippi Southern College

The LAI will offer a six week course, from January 8 through February 17, in the "Methods of Teaching English" for Latin American teachers of English. The Institute is also offering quarterly a special English orientation course for Latin American students, business men, teachers, secretaries, and, in general, people who consider a knowledge of English necessary. Dr. Melvin G. Nydegger is the Director of the Institute of Latin American Studies.

Dr. A. M. Withers Honored

The American Classical League has awarded annually Citations to individuals outside the classics ranks for service in behalf of the humanities. Dr. Withers of Concord College received the following Citation:

The American Classical League, firmly believing that our modern American Civilization has received a rich inheritance from the culture of Greece and Rome, and this legacy must be fully preserved for the welfare of our country and its citizens, present and to be, since a generation severed from its inherited past is no master of its present or its future, and furthermore, wishing to bestow a token of honor upon those who are like-minded and whose time and efforts have been generously spent in upholding these ideals, hereby cites A. M. Withers for meritorious and distinguished service in behalf of the humanities in American life. We congratulate Dr. Withers.

Miami University Honors Dr. Roy Temple House

At the summer commencement on September 1, Miami University conferred upon Dr. Roy Temple House the degree of Doctor of Letters *honoris causa*. Dr. House has devoted his life to the cause of modern languages, and one of his outstanding contributions has been the magazine *Books Abroad*. This publication has enjoyed great success under the guidance of Dr. House, and it has become especially valuable to publishers all over the world as an outlet to the American reading public. Through this publication Dr. House has enabled American readers especially to become familiar with the great thoughts and ideas of world writers, thereby definitely promoting a better understanding of the peoples of the world. Dr. House is the author of many textbooks and critical articles. In repeating some of the accomplishments mentioned in the Citation, we wish to add our little bit of recognition to man who has been a long and faithful worker in our field and who has done so much for foreign languages.

Foreign Language Conference Meetings—University of Buffalo

An important conference was held at the University of Buffalo on October 27-28. The Classical Association and most of the modern language associations of the State of New York cooperated. There were sectional meetings for the Classics, French, German, and Spanish, and the General Session on the 27th held three Panel discussions: "Teacher Training and Student Progress," "Language Apathy and Doom," and "Teacher Training and Certification." Dr. J. Alan Pfeffer, president of the Foreign Language Division, New York State Teachers Association, Western Zone, was the chairman for the Friday meeting, and Dr. Thomas Raymond McConell, Chancellor of the University of Buffalo, brought greetings to the Meeting.

The chairman for the Saturday meeting was Dr. Charles A. Choquette, president of the New York State Federation, and the principal address was given by Dr. Albert J. George, chairman of the Romance Language Department, Syracuse University. There were reports of the various committees, and election of Officers.

Annual Foreign Language Conference—New York University

The special topic for the Seventeenth Annual Foreign Language Conference, at New York University, was "Foreign Languages for Life Adjustment." This always important conference was held on Saturday, November 4. There were Panel and General Discussions, and there were Sectional Meetings for French, German, Hebrew, Italian, Latin, Russian, and Spanish. A fuller account of this meeting will be given when the Official Report is completed.

In order to assure uninterrupted delivery of *The Journal*, members whose subscriptions will expire with the December Number, should renew them now, either through their regional associations or directly through the Business Manager, Mr. Stephen L. Pitcher, 7144 Washington Avenue, St. Louis 5, Missouri.

Reviews

HUEBENER, THEODORE, AND FINOCCHIARO, MARY, *English for Spanish Americans*. Henry Holt & Co., New York, 1950, pp. 426+ xiii. Price, \$2.40.

The recent influx of immigrants from Latin American countries makes this book a particularly timely offering. It is only those who, like this reviewer, have at some time or other attempted to present the English language for the use of non-English speakers, that can thoroughly realize the amount of time, painstaking work and loving care that has gone into *English for Spanish Americans*.

The English language, according to those who propose it for international use, is said to be grammatically simple. This, of course, is quite true if we are willing to use it in Pidgin form. But authentic American English, as spoken by our man in the street, is anything but simple if one wants to use it correctly, idiomatically, like a native *norteamericano*. Take, for example, the minute social and semantic distinctions between "I have not," "I haven't," "I don't have," "I do not have," "I haven't got"; the tricky use of our verbal auxiliaries (*shall, will, should, would, may, might, etc.*); the infinite pitfalls of our combinations of simple verbs with prepositions ("to see something through," "to see through something"); the matter of word-order, which makes our syntax quite as involved as the Chinese, however easy may be our morphology; the endless difficulties of pronunciation and spelling, embodied in "rules" which are compiled only to be broken. Then multiply these and similar troubles by at least two, to make allowance for previous language habits, and you will have a very faint picture of the problems besetting teachers of all grades in cities like New York and Los Angeles, where Puerto Ricans and Mexicans abound.

The authors of *English for Spanish Americans* are more than equal to their allotted task. As linguistic specialists with a consummate pedagogical training, they are familiar with every snare that the English language sets for the Spanish speaker, and they encircle it with an effortless grace that arouses admiration. They do this with very little outward reference to the native language of the prospective students (the entire book is a monument to the deftest species of direct methodology), yet one is at every step conscious that the actual needs of those Spanish-speaking students are in the background, never forgotten, never overlooked.

The book is functional from beginning to end. The units are flexible and easily adaptable to the needs of any particular group. Oral proficiency is everywhere stressed, yet the written language is nowhere treated as an unwanted stepchild. The choice of topics and materials is all that could be desired, tying in at all points with the natural experiences of the students, in the home, in the school, in the streets. It is no exaggeration to say that there is not a single stilted, made-to-order phrase in the entire work. The vocabularies are useful, practical, up-to-date. Practice in troublesome English phonemes is in accord with the most recently developed linguistic methods.

It is easy to prophesy that this book will be very extensively used in all school systems of localities where the Spanish-speaking element is numerous. What is not so easy is to envisage the added possibilities offered by a work of this nature. There is, for example, the matter of an adaptation that would render its use possible in the Spanish-speaking countries themselves. What greater boon for students of English in the schools of Mexico, Cuba and Argentina than a book of this kind, which brings to its readers not merely idiomatic North American English,

but also a keen insight into our customs, viewpoints and thoughtways? Very slight modifications would make it acceptable for speakers of French, of Italian, of German. We hope the authors and publishers will give this matter some thought.

MARIO A. PEI

Columbia University

CHAMSON, ANDRÉ, *L'Auberge de l'Abîme*, edited by Frederick Lehner. Harper and Brothers, New York, 1949, pp. xx+252. Price, \$2.00.

In the realm of contemporary literature the designation of a work as a novel is not highly enlightening, since that genre has come to mean almost any literary composition that is not in verse. *L'Auberge de l'Abîme* is a "dramatic story" about a demobilized lieutenant of Napoleon's army passing through the Cévennes. This novel has a historical basis with rich regional overtones and some psychological and philosophical embellishments.

The editor's Introduction introduces the author and the novel (background and some analysis). There is also a list of Chamson's works.

Nearly all the footnotes have to do with place-names; many of the explanations were supplied by the author.

The *questionnaire* is quite thorough. Much of it calls for a kind of oral composition, a very useful exercise for students that can stand the gaff.

For the most part, the Vocabulary is adequate and reliable, but a number of unusual words and expressions are not explained: e.g., *Félix tire . . . au coup de bras* (page 39, lines 11-12), *Le vieux hurlait . . . comme une bête au ferme* (page 41, lines 7-8, cf. page 115, line 15), *Le cheval . . . hennit doucement et se rassembla* (page 51, lines 19-21), *Il tirerait un peu au renard* (page 51, line 23), *Elle allait . . . incendier les écarts* (page 64, lines 12-13), *D'un rétablissement, il se hissa* (page 86, line 7, also line 9), . . . *il avait dû hériter d'une chevroline* (page 113, lines 14-15), . . . *le cheval était en plein mouché* (page 113, lines 17-18), *Le cheval . . . s'encapuchonnait* (page 141, lines 2-5), . . . *tu as rapporté les trois sueurs* (page 144, lines 21-22), *La vieille était bien morte, sur le lit tout en hauteur* (page 159, line 22), *Ça vous esquinle* (page 172, line 1).

The *Larousse du XXe siècle* clarifies some of the equine mannerisms (*tirer au renard*, *s'encapuchonner*) and such words as *écarts*, *rétablissement*, and *esquinle*, but others remain obscure.

There are no serious errata, never more than one accent or one letter in any single instance (a dozen all together).

L'Auberge de l'Abîme is very readable, even refreshing. It would make a likely second-year text or fit into a course in the contemporary French novel.

HENRY L. ROBINSON

Baylor University

BERNARD, JEAN-JACQUES, *Nationale 6*, edited by Alexander Y. Kroff and Karl G. Bottke. Appleton-Century-Crofts, New York, 1950, pp. xxxi+159. Price, \$1.90.

College editions of the works of Jean-Jacques Bernard are quite rare. The editors refer to an edition of *Martine* and overlook an edition of *Le Secret d'Arvers* (in *Four French Plays of the Twentieth Century*, edited by Elliott M. Grant, New York, Harper and Brothers, 1949).

An Introduction provides the necessary background concerning the author, the so-called *théâtre du silence*, and *Nationale 6*. There are also a list of the author's dramatic works and a selected bibliography of critical studies.

The apparatus consists of footnotes on allusions and textual difficulties, a *questionnaire* for oral practice, and a vocabulary. The editors point out that a play like this one can serve at least two purposes: as a relatively simple but thoroughly native text for second semester students or as an exemplar of the contemporary French theater.

This is not the place to engage in literary criticism or controversy, but it might be said in passing that to one steeped in the classics (French classics, that is), Bernard seems rather *flou*.

Adapting Verlaine's question about rhyme to the matter of silent eloquence, one is prompted to ask: *Si l'on n'y veille, elle ira jusqu'où?*

The editing is entirely adequate, and the text is accurate. The attractive cover and the photographs of the first Parisian performance of the play are worthy of mention. A few minor oversights, which serve to emphasize the near-perfection of the text, may be noted here.

Page 27, line 12: *Ah! ça* (pronoun) should read *Ah! çà* (adverb)—see also Vocabulary.

Page 29, line 5: FRANCINE should read ANTOINE.

Page 95, line 6: *Qu'est-ce que?* . . . should read *Qu'est-ce que . . . ?* (*Qu'est-ce que?* is certainly an incomplete question.)

Page 98, line 2: a footnote seems called for; the meaning of *dénouement . . . pas très public* is not altogether clear.

In the Vocabulary, *aïse* should be marked as feminine and *amouracher* as reflexive.

The addition of *Nationale 6* to the college repertory of centemporary French literature helps to bring us all up to date.

HENRY L. ROBINSON

Baylor University

KEATING AND ELDRIDGE, *Souvenirs de France*, New York, American Book Co., 1949, pp. 194, Price, \$2.40.

This new book by Keating and Eldridge for second-semester college French classes will seem a welcome change to the language-teacher who has been reading those same Dumas excerpts for so many years, or those meager dialogues which try to introduce everyday French vocabulary in the most uninspiring manner. The forced humor in most of these conversational texts has always seemed to me to be a weak representative of either the rich humor or the quick wit of the French. I have often heard students complain that such books are an insult to the average college intelligence.

In *Souvenirs de France* the authors give their impressions of French life. The book does justice to the college-level student. It is a mature appreciation of French civilization without being in any way a depreciation of ours. Since so many students who study French now, plan to go abroad with the various exchange programs now in effect, a book of this sort is an invaluable asset in preparing them to understand and appreciate the differences in our ways of life.

Souvenirs de France is divided into five parts containing approximately seven chapters each. Each subdivision deals with one aspect of French culture or civilization, and the authors attempt to bring to light those things in the French way of life which differ from ours. The French "pension" is described and discussed, certain worthy ones of the "pensionnaires" are described, certain customs like the "réveillon" and the "café au lait" are given due attention. Then there is one section on Paris and student life, another on artists and writers in France, another on the French provinces, and finally the section on the French "lycée," which is probably the most interesting to the American student. There is no obvious attempt to be funny in these anecdotes or descriptions, and yet, when there is humor, it arises out of the people and the situations which are being described.

Another inestimable benefit to be derived from the book is due to the fact that there are no notes. For comparison's sake, I found as many as twelve notes in a paragraph of average length in a text of the Dumas variety. Add to the twelve notes the confusion of many difficult French names, and I think that the student who can manage to acquire fluency in reading French is the rare one. Having no notes naturally implies that the instructor will be qualified to explain all idioms and "argot"; but, with the present rate of student exchange from France, the teacher who is not sure of some present-day idioms and "argot" can easily get the necessary information. Thus the student acquires a fluency in reading without constantly having to refer to notes. There are French questions, based on the text, in the back of the book, and most of

these questions can be used as a jumping-off point for class conversation or discussion.

Even the binding itself reminds one of those pretty French editions which one can usually obtain of certain classics. The sketches which are scattered throughout the book are also charming and in good taste.

MADELEINE OLIVIER

Tulane University

STOCK, DORA AND STOCK, MARIE, *Recueil de lectures*. Boston, D.C. Heath and Company, 1950; pp. vi+125 Exercises, Vocabulary and Notes. Price, \$1.72.

The editors wanted to "assemble suitable reading material for the high-school or college student at the intermediate stage of the study of French." That is, one can agree with them, not an easy task, "for at this stage the language must not be too difficult, and yet the ideas must not be juvenile." It is even harder than they imagined, for the high-school and the college student are not at a stage, but at two rather widely separated stages. There may be six to eight years involved, and at a period in life when each year counts much. Although we do not always have adult minds to teach in college, we must give our students a more realistic and controversial fare than would be advisable in high school. Though many of the selections in *Recueil de lectures* have previously appeared in collections intended for college use, the general impression one gains from the book is that it will be more acceptable in secondary schools.

Whether or not singing is an effective language-teaching device, one associates it with secondary schools and women teachers. How many male college instructors plan to lead their students in the singing of "Il est né le divin enfant" this Christmas? The reviewer, a monotone who had the courage to do that a few years ago as a high-school teacher, has no such plans for the present. Yet that song and the others (with piano accompaniment) may be a real attraction to many. The other titles are: "Marianne s'en va-t-au moulin," "C'est l'aviron qui nous mène," "Gai lon la, gai le rosier," "Les anges dans nos campagnes," "Dans cette étable."

While it is not explicitly so identified, this book is almost surely a Canadian endeavor, though perhaps not a French-Canadian one. The reviewer, being but two generations removed from the soil of Québec province, could be expected to be prejudiced in its favor. In general, however, the reading selections have been a disappointment.

It does not matter that the book could almost carry 1900, rather than 1950, as a copy-right date. To crave the new for its own sake while scorning the old for its years is childish. What was really worth reading in 1900 still is. Unfortunately, much that we find in school texts published a few decades back was not worth reading. Surviving editors need feel no slight, however, for much of the contemporary stuff we have been getting is not either.

It is splendid to find Verlaine's *Le ciel est, pardessus le toit* . . . in an intermediate reader. It is easily translated, but those who can get students to appreciate it are teachers indeed, and there is no higher praise than being called a good teacher. The editors have discovered a poem by Chateaubriand, *Le Montagnard exilé*, which is pleasant and, for Chateaubriand, simple. It can serve as an instructive contrast to the Verlaine poem; forced simplicity and true inspiration. *Le Savetier et le financier* completes the verse, along with Hugo's *Après la Bataille*, in which Hugo's magnanimous father is attacked by a wounded enemy to whom he was being charitable (. . . *une espèce de Maure, Saisit un pistolet qu'il étreignait encore, Et vise mon père en criant: "Caramba!"*).

No matter how often they have been used in our texts, it is justifiable to use such old favorites ("chestnuts," if you wish) as *La Parure* and *La Dernière Classe*. The latter can still move us today, when the mistreatment of conquered populations is a constant scandal to the just. Losing the right to one's language is a familiar tragedy. *Le Secret de maître Cornille*, though, is an insipid thing to draw from such a delightful source as Daudet's mill, but perhaps the livelier pieces would have been offensive to the ones likely to adopt this collection—very proper and conservative people, one should imagine.

Other selections include Maurois's *La Conversion du soldat Brommit*; France's *Les Pains noirs*, in which a Florentine banker dreams of the Archangel Michael and is led to mend his sinful ways; *Propos de chasse* (Paul Arène) and *Le Cas étrange de M. Bonneval* (Pierre Chaine), very light material indeed; *Le Fer à cheval* (Louis Fréchette) and *Le Travail* (Adjutor Rivard). These latter two are French-Canadian writings that add little luster to the literature of New France, the first being silly and contrived, the second, sentimental and obvious. Finally there is Labiche's *vaudeville*, *La Grammaire*, which the uncritical can enjoy for its own sake, while the more sophisticated may look upon it as an amusing museum-piece.

One often finds a few perfunctory exercises at the end of readers which were obviously put there at the request of the publishers and which show pretty clearly that the editor hardly had his heart in them. Such is not the case here; the editors have clearly worked out their material carefully, and their exercises are the strong point of their book. Their purpose is "to develop facility in comprehension and in expression," but the method is not entirely "direct," there being English sentences to translate. One set of exercises contains questions designed to test the understanding of the reading selections without the use of English. Another includes a variety of devices to increase the student's vocabulary and to fix certain grammar points. Still another suggests topics for composition. There is also a "short, systematic review of pronunciation." All unusual pronunciations, all notes on idioms, and all biographical information have been put in the end vocabulary. This was probably an economy move (the whole format is modest), but it seems a sensible way to do things.

EDWARD HARVEY

Kenyon College

BULLOCK, HAZEL JANE, *Grammaire Française; Méthode Orale*. Appleton-Century-Crofts, Inc., New York, 1949, pp. 299. Price, \$2.50.

How daring to compile a grammar—especially one destined for oral emphasis—without any text for inspiration (i.e. for the student to twist and hand in as *devoirs*). This book of 250 pages of grammar has a vocabulary at the end, but none to accompany each lesson. There are no composition subjects indicated.

Passing over these omissions or innovations, we find that the book has been carefully thought out. Each chapter has a grammar section followed by an *Etude de Mots*. The latter sometimes supplements the grammar by giving exceptions that could not be fitted into the grammar frame, sometimes explaining knotty problems; then come *Exercices*, usually requests for irregular-verb drill and some fill-in exercises. Lastly there is a meaty group of about twenty English sentences covering the current lesson and review material. These are excellent and contain well-chosen idioms. Imagination and good sense are evidenced here, but less imagination is shown in asking the students in every lesson throughout the book to complete the same series they had in Lesson I.

The introduction has a good exposition of pronunciation and intonation. Phonetic symbols are used here and also a scheme of lines of varying length placed on different levels to indicate inflexion. As usual in isolated sentences there may be several interpretations, and Miss Bullock's way may not be ours. Certainly none is wrong, but we should like to discuss them—more interesting to a colleague than to the student for whom this text is intended. I quote from the preface: "This material has been offered to students who have had at least two years of high school work in French, where there was little opportunity for oral practice."

It is a relief to find a book with references to pages and not to unfindable paragraphs with innumerable subheadings. As I was going through Miss Bullock's book, I made notes of essential points which I felt were being omitted. Before I had finished the appendix, I had nearly all these items checked off. The material may not be treated in the order we expect, but it is all there, and more, too. I was pleased to find, for example, directions for the use of prepositions with names of states like Arizona. Sometimes I felt that there were too many examples, but surely this is an error on the generous side; better too bulky than too technical.

The rules are in French followed when necessary by a few words in English—just enough to set the student straight.

Here are a few random comments addressed to the author in case of a revised edition. Why the long-winded term *complément d'objet direct*? Isn't it rather mean to ask for the future of *espérer* without special explanation? How about a little discourse on the use of the *passé simple*, the use of *demi* versus *moitié*, and the latest spelling of *grand-mère*? Why drag in the *passé surcomposé*? The omission of the *plus-que-parfait* on page 207 must be accidental. The insertion of the complete conjugations of *avoir* and *être* between the simple and compound tenses of other verbs in the appendix struck me as peculiar; on the other hand I liked the juxtaposition of the *présent* and *passé composé* of the verbs (pp. 216 ff.). Tense names or at least abbreviations would help the student on page 219 etc. Some of the negative and interrogative forms could be condensed to advantage. In the abridged irregular verb forms I think the student would rather have all the present tense together. To clarify the distinction between, "Il est médecin" and "C'est un médecin" the author could easily have these as answers to two different questions.

This grammar has been prepared for the thoughtful student, one who is able to take large doses without the sugar-coating of artificial texts or the more doubtful appeal of isolated literary passages and examples. The author says this work is in part the result of teaching soldiers in the Army Specialized Training Program. It has much practical value. Had it a more complete index, it would be an invaluable reference book for high-school and some college courses for grammar points and supplementary drill. The student who digests this book will have a highly acceptable manner of expressing himself in French.

RUTHALIA KEIM

The Girls' Latin School of Chicago

DUMAS, *Le Collier de la Reine*. Edited by Arthur Gibbon Bovée and Aurea Guinnard. Macmillan, New York, 1950, pp. xiii + 231. Price, \$1.60.

Le Collier de la Reine is the fourth in a series of reading texts by the same editors; its predecessors are *L'Ami Bob*, *L'Ombre*, and *Les Mystères de Paris*. These are graded readers featuring an increasing vocabulary radius; the total vocabulary of *Le Collier de la Reine* is 2069 words. The editorial apparatus consists of paragraphs about French civilization that are pertinent to the story, written in English, and placed at the head of some of the chapters; footnotes explaining names, idioms, and vocabulary beyond the established radius; exercises in "oral composition," synonyms (a valuable procedure if distinctions are made), and idioms—or alternately grammar and word-study; and finally the basic vocabulary. The book has a paper cover.

The story itself, replete with intrigue or plain and fancy double-crossing, is based on a historical incident which marks the beginning of the unpopularity of Marie-Antoinette. Professors Bovée and Guinnard have accomplished an enormous task of condensation and reweaving. A few observations, however. The editors saw fit to deprive the prince-cardinal de Rohan of his ecclesiastical connections, but slipped on pages 82 and 100 (also the title *Monsieur* appears there and elsewhere). Incidentally, the rascal signed his name Louis de Rohan, not Édouard (page 101, line 7). Mlle. de Taverney and the princesse de Lamballe have apparently been fused (page 61). Occasional present subjunctives in past sequence are somewhat out of key.

Peccadilloes of commission concern single letters mostly (including inconsistencies in capitalization). In the following list, corrections appear in parentheses. Page 12, line 28 *petit* (*petite*); page 17, line 24 Wein (Wien); page 18, line 5 1755 (1756); page 30, line 2 *entr'autres* (*entre autres*); page 34, line 10 *héroïsme* (*héroïsme*); page 38, line 29 *monsieur La Pérouse* (*monsieur de La Pérouse*); page 51, line 26 *porte* (*portière*); page 54, line 23 *Comment vous n'aviez pas deviné* (*Comment, vous etc.*); page 72, line 11 *le* (*la*); page 76, line 1 *paraît* (*parait*); page 77, line 28 *fut* (*fût*); page 97, line 20 *negotiation* (*negociation*); page 101, line 1 *laquelle* (*lesquelles*); page

119, line 31 *il crut son devoir de l'informer* (*il crut devoir l'informer* or *il crut qu'il était de son devoir de l'informer*); page 128, line 14 *Le reine* (*La reine*); page 136, line 32 *témoignait le rude combat* (*témoignait du rude combat*); page 137, line 23 *Comment elle nie* (*Comment, elle nie!*); page 162, line 17 *me* (*ne*); page 162, line 19 *Il en est fini* (*C'est fini*); page 164, line 28 *firent un grand cas* (*firent grand cas*); page 182 *onclusion* (*conclusion*); page 184 *Wever* (*Weber*); page 188 *desoin* (*besoin*). There are a few minor oversights of form or meaning in the Vocabulary, which need not be listed.

Peccadilloes of omission concern meanings of words and idioms that are sure to disconcert beginners. In the following list, definitions appear in parentheses. Page 32, line 13 *flamme* (*pennant*); page 53, line 27 *délicat* (*refined*); page 56, line 6 *partie* (*'lark'*); page 74, line 9 *fond* (*crown*); page 75, line 1 *regretter* (*to regret the loss of*); page 79, line 5 *après?* (*what of it?*); page 81, line 3 *se prend* (*is caught*); page 87, line 2 *Laissez-moi faire* (*Leave everything to me*); page 93, line 1 *entraîné* (*carried away*); page 94, line 26 *pénètre* (*affects deeply*); page 102 DÉCEPTIONS (*disappointments*); page 151, line 2 *convaincu* (*earnest*).

Students will probably enjoy *Le Collier de la Reine* although it is not on a par with the more familiar perennials of Dumas. Whatever faults the historical novel may have, it makes history come alive and leads the reader on. Anything that can inveigle students into reading in a foreign language is a welcome ally.

HENRY L. ROBINSON

Baylor University

DIONISOTTI, C., AND GRAYSON, C., *Early Italian Texts*. Oxford. Basil Blackwell. 1949. 170 pp. Price, 8/6 net.

The present collection has gathered together in an attractive volume the early texts of both Italian language and literature. The authors possess a very thorough knowledge of the field, and have perused most carefully the works of the many distinguished English, German and Italian scholars who have preceded them. They have consulted not only the *Crestomazia* by the great Monaci, the *Romanisches Etymologisches Wörterbuch* by Meyer Lübke, and the *Vulgar Latin* by Charles H. Grandgent, works that are basic for any philological study of the Italian vernacular, but also the contributions to this study that we owe to contemporary Italian researchers: A. Schiaffini (*Testi Antichi Fiorentini del Duecento*, 1927), G. Lazzeri (*Antologia dei primi secoli*, 1942), F. A. Ugolini (*Testi Antichi Italiani*, 1944).

Each text is preceded by an introduction in which it is critically discussed in the light of the interpretations offered by the critics who have studied them. It is interesting to note that the present generation of Italian critics has veered toward the interpretative method and divide sharply language texts and literary ones. Very few texts are deprived of literary value however. The "*Formula di confessione umbra*," for instance, though only a formula used by pious persons who went to confession, is possessed of "periods soundly and clearly constructed, and one can feel the rhythm of the whole as well as of the phrases concluding individual sentences" as the authors point out.

As is to be expected, the language becomes more perfect and the literary character of the texts more pronounced as we approach the year 1300. The authors include in their collection the poems of Jacopone da Todi, poems that are truly arresting and significant in their coarse but powerful simplicity. This was also the time of Dante and of the poets of the Stil Nuovo, although these, of course, being so widely known, have not been included.

The book is meant to be used in order to meet the requirements of the syllabus in the history of the Italian language of the Honour School of Medieval and Modern Languages at Oxford University. Its publication shows that present-day England is continuing the traditional interest that it has always had in the study of Italian. The present book lives up to the great tradition of the significant contributions that English scholars have made to the study of the Italian language and literature.

DOMENICO VITTORINI

University of Pennsylvania

INIAL, SOEUR MARGUERITE FÉLICIE, *Henri Davignon, écrivain belge*. (Studies in Romance Languages and Literatures, Volume 36) The Catholic University of America Press, Washington, D.C., 1948, pp. 182.

This dissertation emphasizes the importance of the work of Henri Davignon, *écrivain belge*, who seems to be rather neglected in French histories, in panoramas of contemporary literature. Sister Inial wins her first point since she avoids the mistake (understandable with a dissertation) of overestimating her subject; she obviously likes her topic, no doubt, but she leaves some complimentary adjectives for other French or Belgian writers too. Thus we receive here a most accurate picture of the vicomte Davignon, scion of a well-to-do Belgian family who should have become a diplomat or a lawyer, and followed another vocation: he became poet, essayist, and romancier.

In the first chapter Sister Inial describes "l'homme et son évolution littéraire," in the second "l'écrivain et son oeuvre," which deals with "l'écrivain national," the "prosateur artiste," and the "conteur original." And then she summarizes her findings.

If we follow her interesting report, we are confronted with many problems, literary and political, that are discussed thoroughly, and with good knowledge and insight in this lively book. We are informed about the special difficulties a French Belgian writer has to encounter in order to get recognition with his French brethren; we learn that it is not easy to escape from being entangled with the Flanders-Wallon question, if you are born Belgian; and finally we discover that M. Davignon is not only a Catholic, but also a Catholic writer.

All this is presented with care and love, though it does not make Henri Davignon, of the Henri Bordeaux clan, more than he is. It makes him at least what he is, and this is more than we can expect of a dissertation.

FREDERICK LEHNER

West Virginia State College
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BUTLER, K. T., VINCENT, E. R., BLUNT, A., and WEISS, R., Editors. *Italian Studies*. Cambridge (England). Heffer and Sons. 1947-48.

This is the third volume, nos. 3 and 4, of *Italian Studies*, a distinguished English journal published by the Society for Italian Studies. It shows how great the interest in Italian letters has always been in England from the day that Chaucer visited that country in 1372 and got a glimpse of a new form in the art of story-telling. Each of the articles included in this number is a notable contribution to Italian literature in that it contains unpublished material and criticism.

To what an extent English scholars are interested in Italian letters can be ascertained by perusing the long list of Italian studies published in England, covering the period from the autumn of 1945 to the spring of 1947. It fills seven pages (208-215) with titles of books and articles. There are noteworthy contributions to every aspect of Italian culture: painting, music, history, biography, literary criticism, politics, fiction. Reviews of works on Italian art and architecture, on literature, criticism, contemporary politics, fiction, and miscellaneous cover almost three pages (215-217).

The first article, entitled "Villanelle e Madrigali inediti in Inghilterra" by Alfredo Obertello, is the fruit of research in the British Museum, the Library of the University of Cardiff as well in Italian libraries, in order to ascertain what unpublished Italian material is to be found in England. This article deals especially with the "Royal Appendix" in the British Museum, a manuscript of Villanelle and Madrigals written by Innocenzo Alberti, a native of Treviso, who lived in the court of the Este family in the second half of the XVIth century and dedicated his musical compositions to the twelfth duke of Arundel upon the latter's visit to Italy. The author of the article has copied and herein published the songs set to music by this obscure but early composer of madrigals.

Another important contribution of unpublished material to be found in this number are the letters of Alessandro Manzoni to Leopold II, Grand Duke of Tuscany, by Barbara Reynolds. They show the love for literature of this ruler and the cordial relations that he entertained with the famous author of the *Promessi Sposi*. These unpublished letters have been found by the author of the article in the Biblioteca Braidense in Milan.

There are also two sound articles of literary criticism, one dedicated to Tasso by E. K. Waterhouse, "Tasso and the Visual Arts," and another to Boccacini by Nesca Robb, "A Reporter on Parnassus (Boccacini)."

Less important, though informative, is Sir Henry McAnally's article on Alfieri and the negative criticism that Emilio Bertana wrote on him and his works in a book published in 1902 on the eve of the celebration of the anniversary of Alfieri's death.

It has been a pleasure for this reviewer to single out this journal that occupies an important place among foreign publications dedicated to Italian literature.

DOMENICO VITTORINI

University of Pennsylvania

AROSEMENA, JUSTO, *Ensayos Morales*. Selection, preface, notes and bibliography by Ermilo Abreu Gómez. Pan American Union, Washington, 1949, pp. 61. Paper. Price, \$1.00.

Escritores de Costa Rica. Selection, preface, notes and bibliography by Ermilo Abreu Gómez. Pan American Union, Washington, 1950, pp. 123. Paper. Price, \$1.00.

MARTÍ JOSÉ, *Prosas*. Selection, preface, notes and bibliography by Andrés Iduarte. Pan American Union. Washington, 1950, pp. 124. Paper. Price, \$1.00.

NABUCO, JOAQUIM, *Acción y Pensamiento*. Selection, translation, preface, notes and bibliography by Armando Correia Pacheco. Pan American Union, Washington, 1950, pp. 107. Paper. Price, \$1.00.

The present volumes are the second group to appear in the series *Escritores de América* published by the Division of Philosophy, Letters and Science of the Pan American Union (For a review of the first four volumes in the series see MLJ, XXXIV, No. 5, May 1950, 414-415). Moderately priced and edited by noted scholars, these four anthologies bring within the reach of the average student both in the United States and Latin America selected texts of six Latin American authors: three Costa Ricans, one Panamanian, one Cuban and one Brazilian. Some are well-known (Martí and Nabuco) while others are relatively obscure (Arosemena), but in every case the intrinsic value of the author's works amply justifies his inclusion in the series. Indeed, as this project is carried forward and new volumes are added, *Escritores de América* should become an integrated and valuable compendium of the development of modern Latin American thought.

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